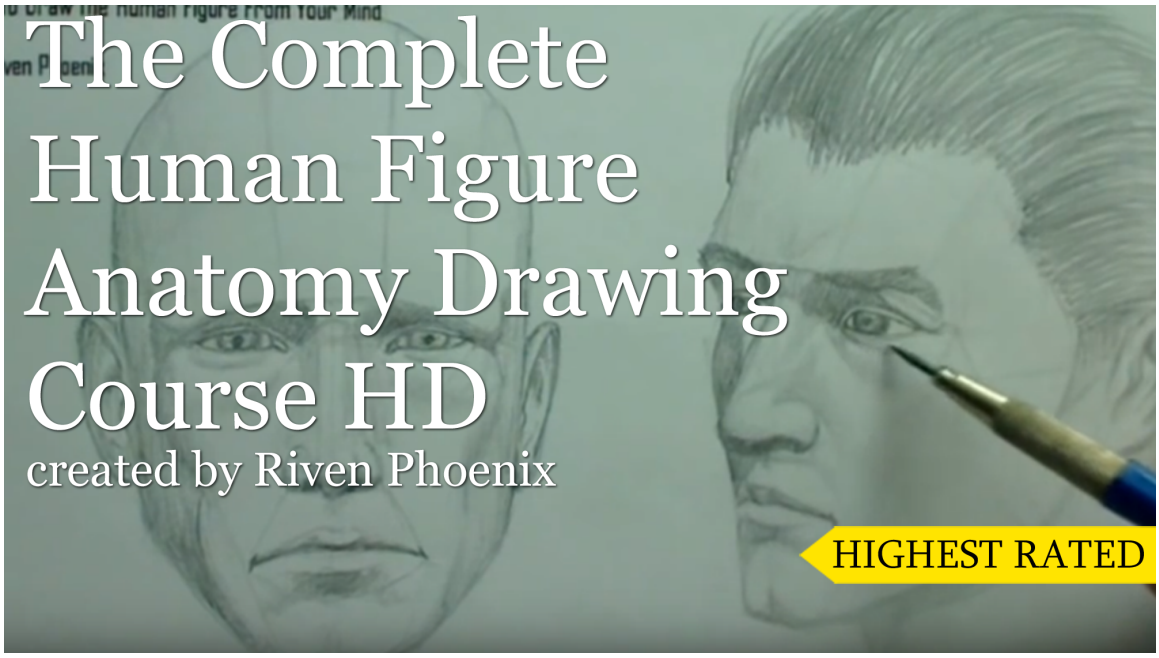

The Structure of Man

Learn to Draw the Human Figure From Your Mind with Riven Phoenix

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Figure Drawing Lesson 134 - The Muscles of The Torso - Part 15

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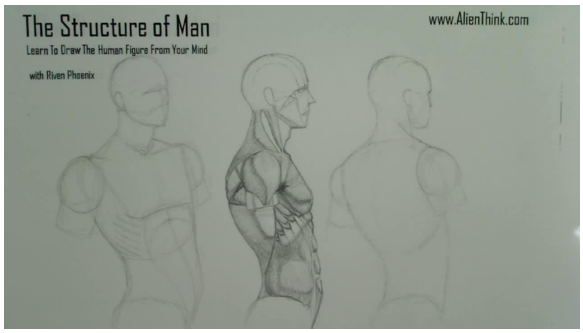
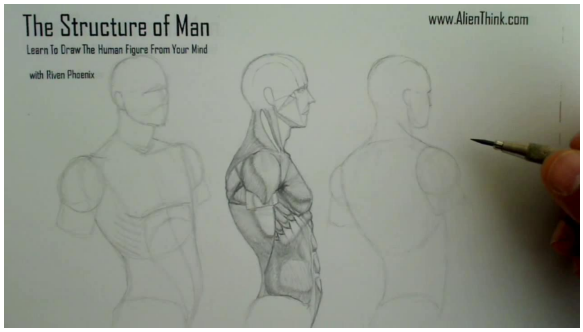
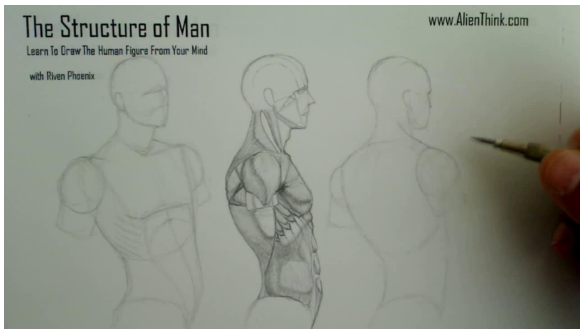
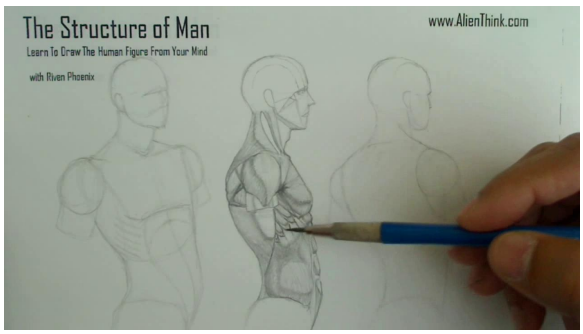
1		Hey guys, my name is Riven Phoenix and welcome to the structure of man learn to draw the
2		human figure from your mind training course.
3		Okay, so in the previous lesson here we've really started to begin to understand the forms
4		of the muscles that we've imprinted in the mind, right?

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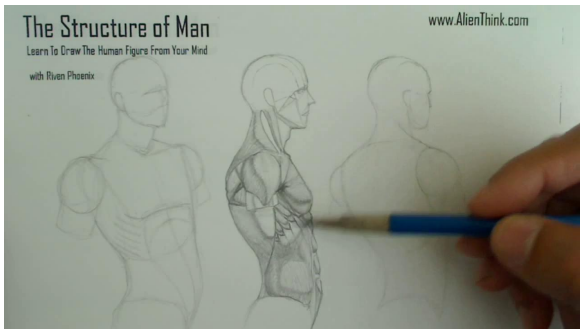
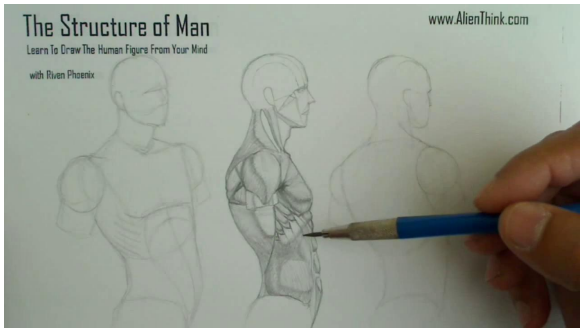
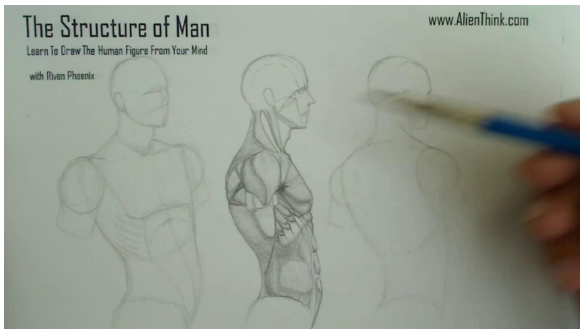
5		So really it's just keeping it out out for our own rules to how all these muscles are
6		fitting.
7		Right, so now we're going to take a look at the back muscles and really understand
8		the forms over here.

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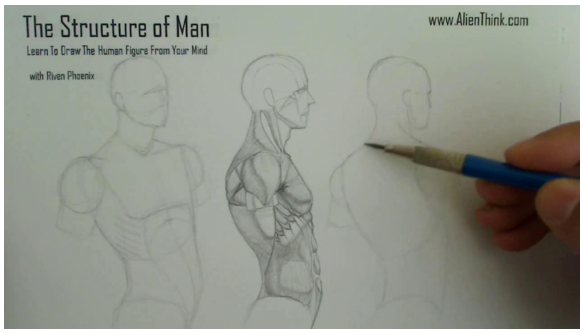
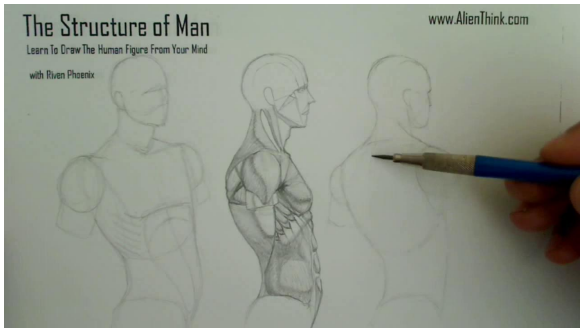
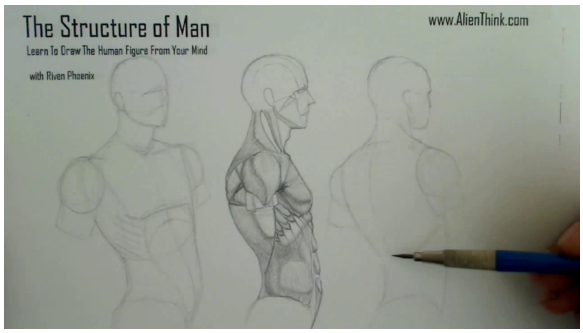
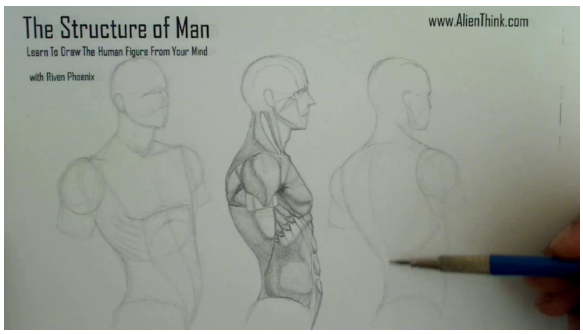
9		So for this is it's first of all it's going to be important to find out, understand,
10		okay, look, what is the curve really all of this chance cavity and it's going to go in
11		here like this and then it's going to twist back, right?
12		Because we're not really, we want this guy to twist.

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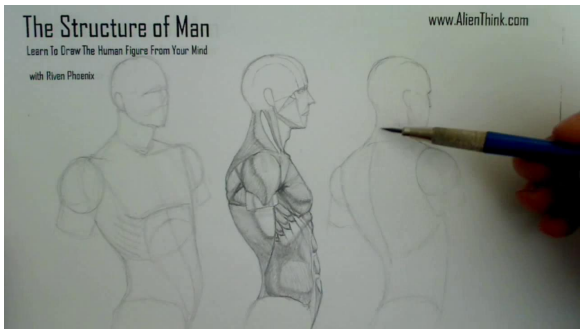
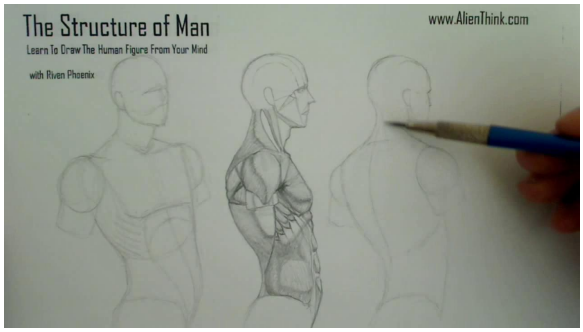
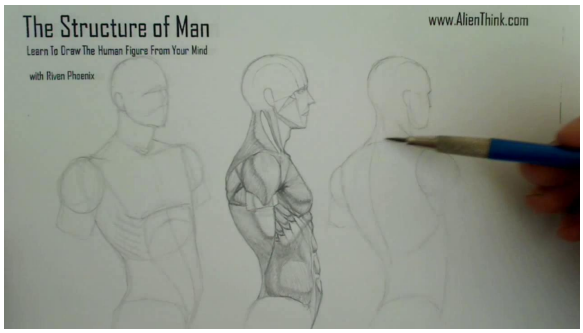
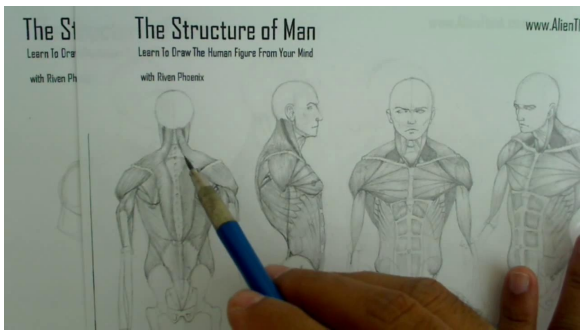
13		So once we've really just understood this part then all we have to do is then start
14		to now put like the ideas for the muscle, right?
15		So in the back we said, right, where this goes, see here, where this goes in the back
16		is where it's going to come out like this, right?

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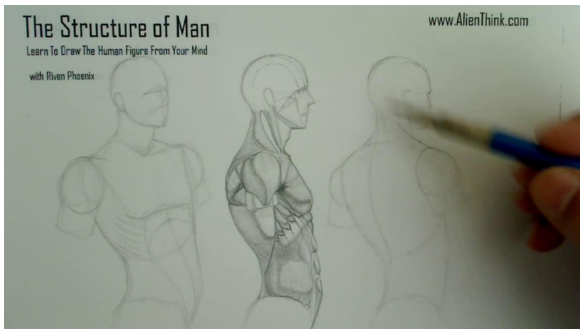
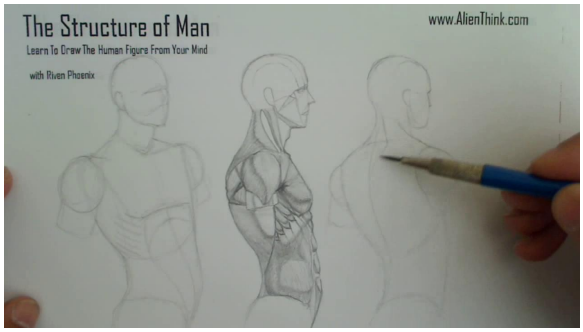
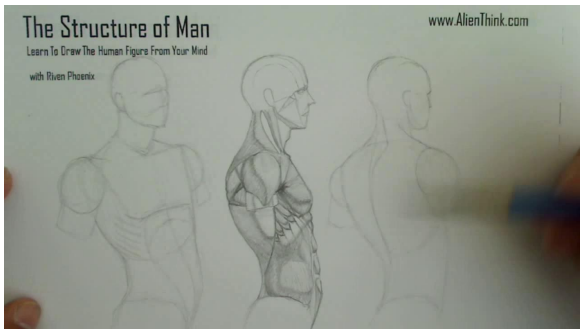
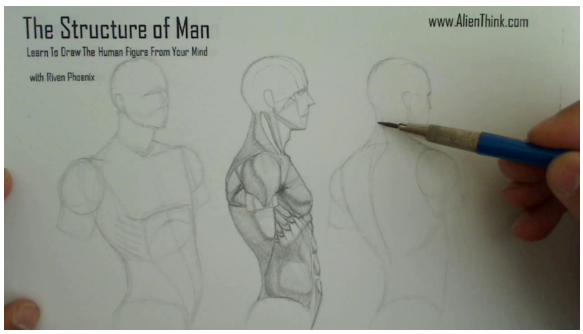
17		So here we can just simply start to put down the lines here that this is how it's going
18		to be, then it's going to come down over here and it's just going to go to the bottom
19		of the chest cavity, right?
20		And then over here is now here's the part where we have to start to think about this more

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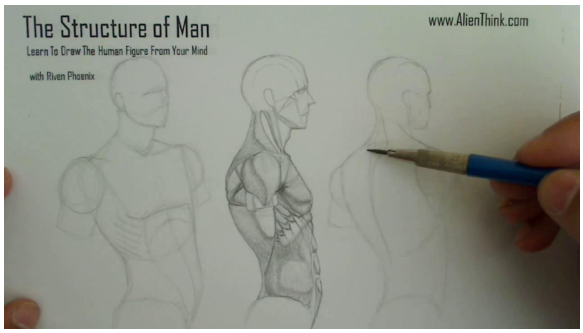
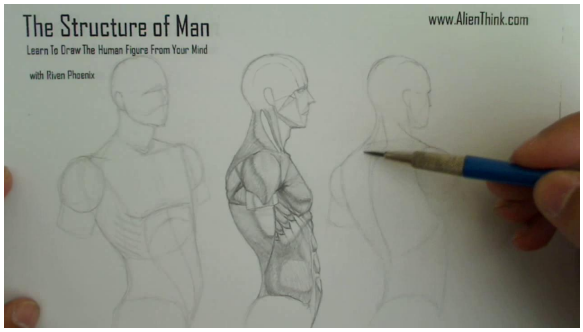
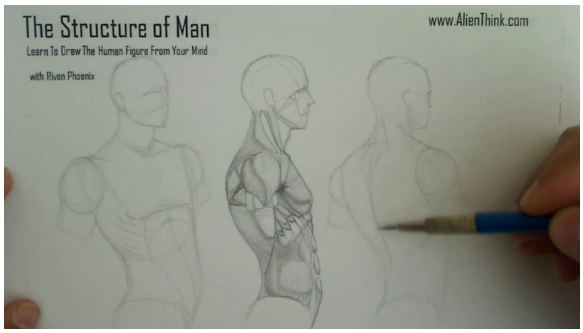
21		in a 3D sense.
22		We know that it's just going to be coming down like this and then it's going to come kind
23		of like this over here and it's just going to pretty much join, right?
24		So this is all white space over here.

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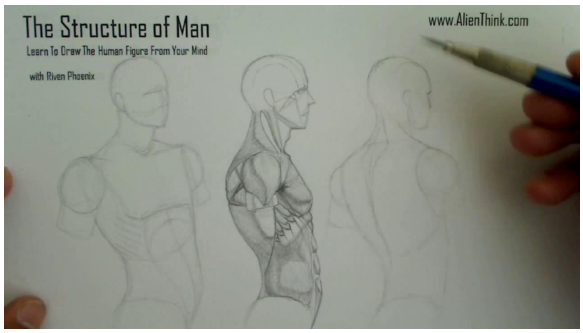
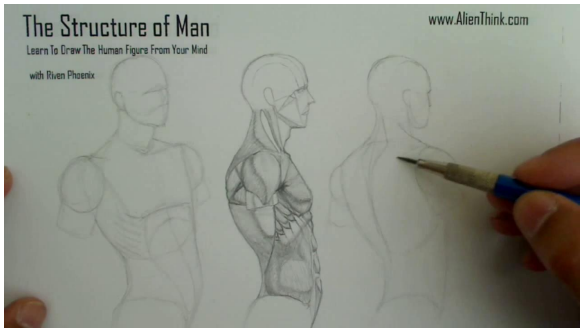
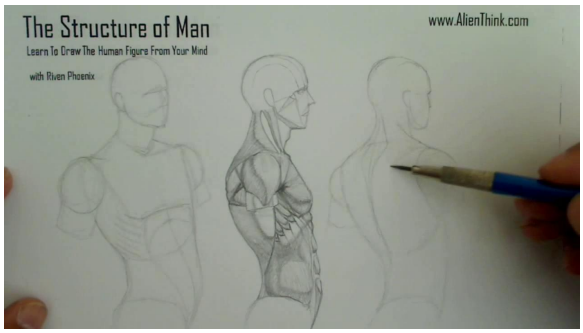
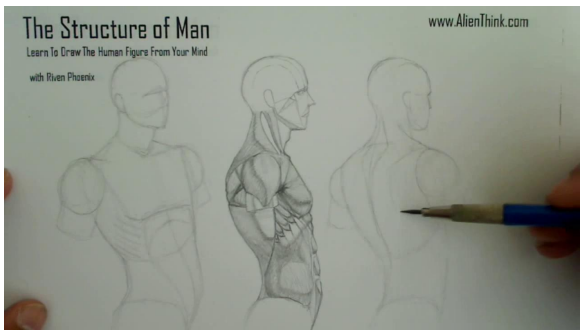
25		So we know about our chest cavity concept that right where this, we know that we can
26		just use this very simple system of the scapula knowing that it's just going to be coming
27		down like this over here and then we're going to get like this line over here and then
28		we're going to do this, right?

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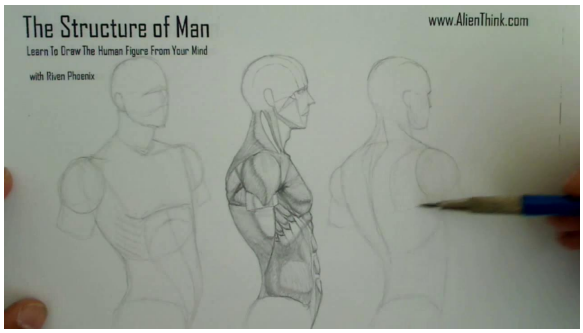
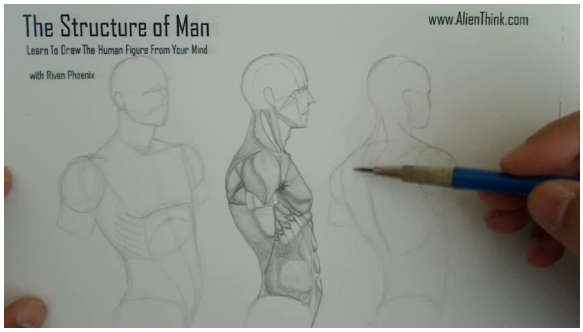
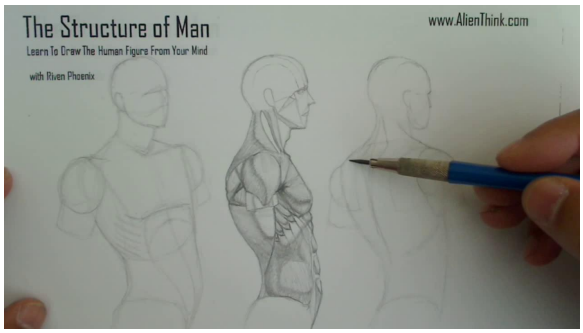
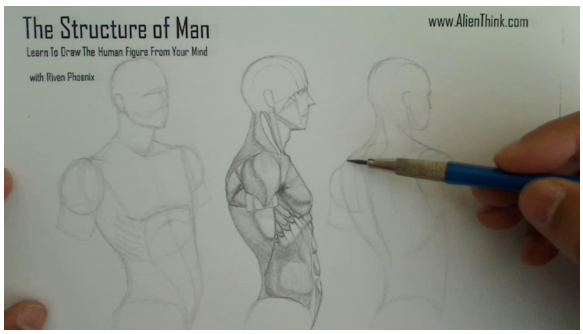
29		This line is basically where the chest cavity is going to be on the other side.
30		So over here we would do the same thing, just basically go like this in that dimension,
31		right?
32		So from here is where you can now decide, okay, well, if the joint for the clavicle is

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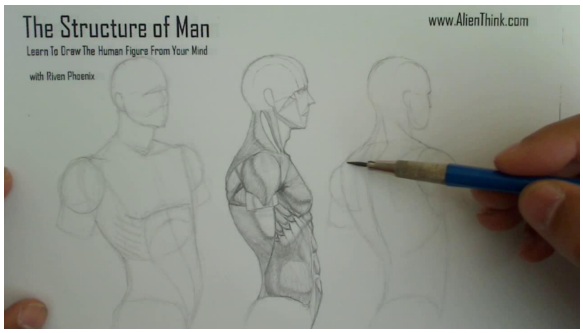
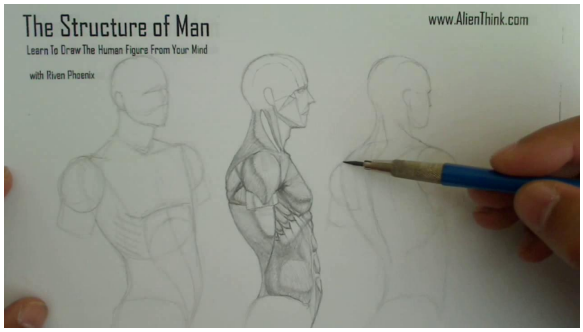
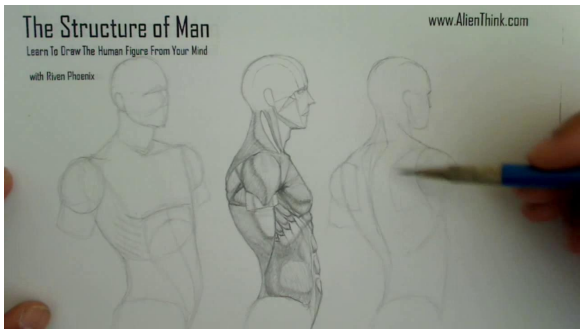
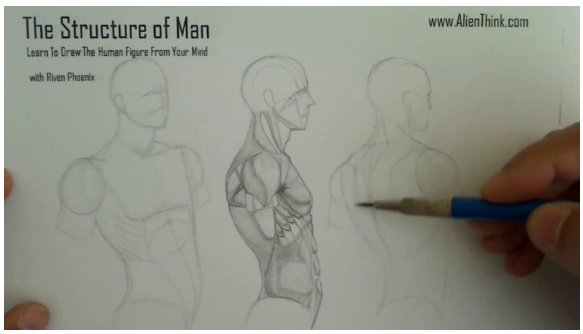
33		going to be kind of like over here, right?
34		So from here you can just put a line here like this, right, it's going to be like this
35		and we know that we're going to get like a little bit of this line over here and a little
36		bit of this line over here to understand the design for the scapula, right?

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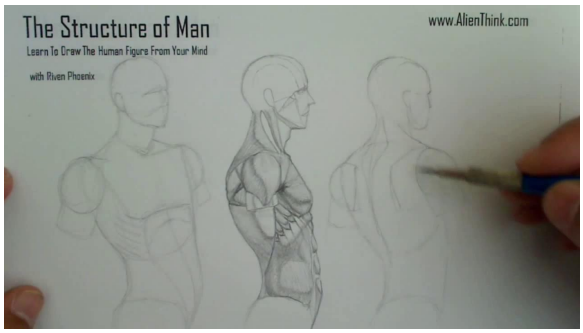
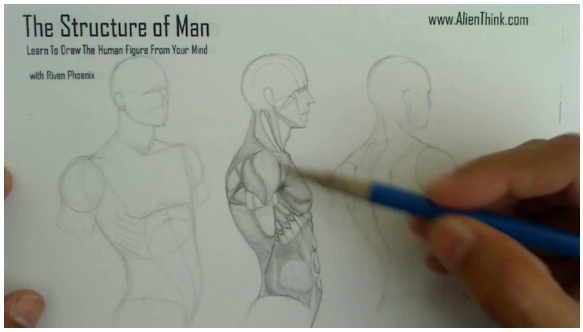
37		So this is, so since we like got an understanding of how at least you get this concept or right,
38		you got to think of who's in front and who's in back in here for beginning to understand
39		the connection points.
40		So now we're going to understand the connection points over here, right?

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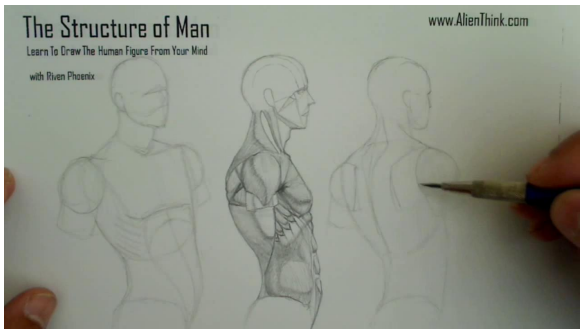
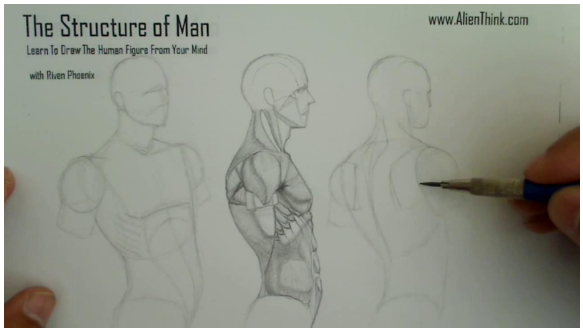
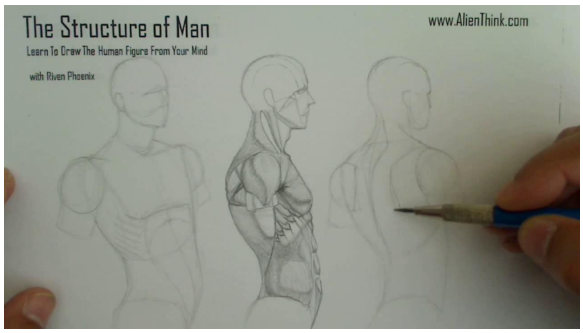
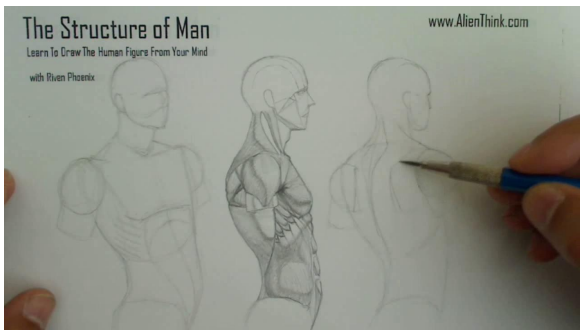
41		This is for this idea over here, right?
42		So for this, what we'll do is, okay, well, we got this idea for the muscle, then we know
43		that really this muscle for the back, right?
44		So it's going to be kind of like going like this, it's going to soup over and then it's

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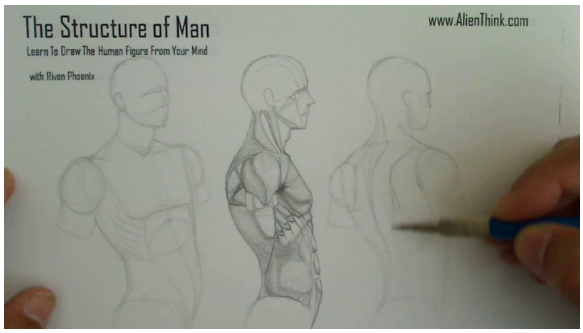
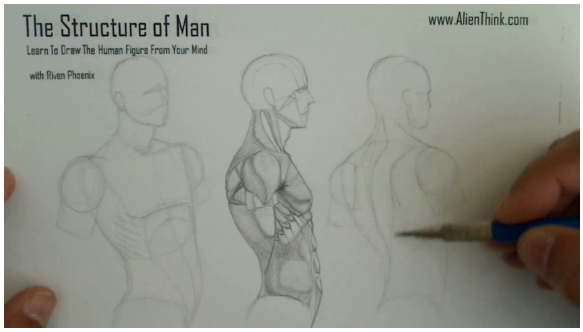
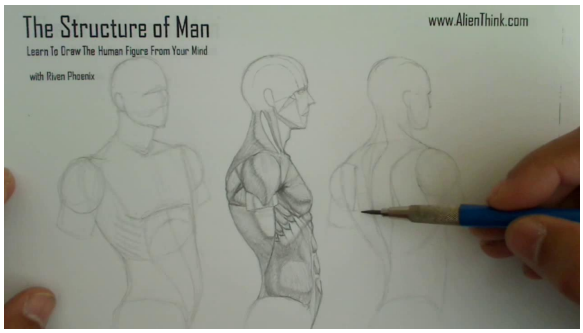
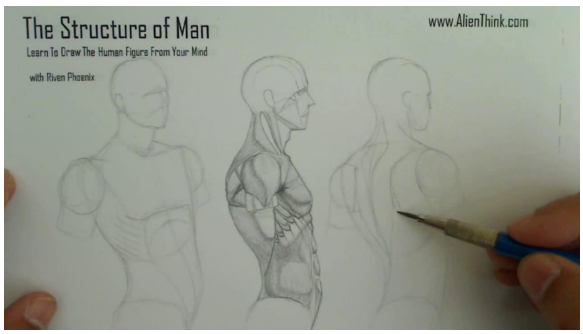
45		going to go in this direction and then it's going to kind of like disappear because
46		you've got to think about this in perspective.
47		And then we know that this guy here is just going to simply be like this, right?
48		So this door side muscle is just going to go in because it wants to connect back to

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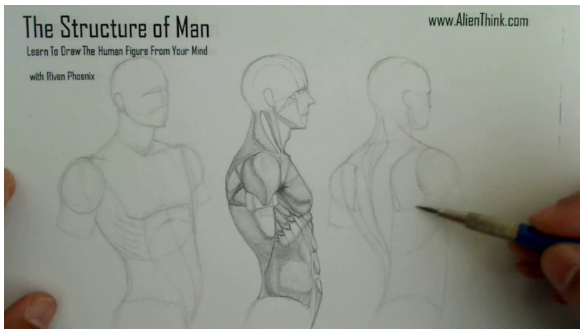
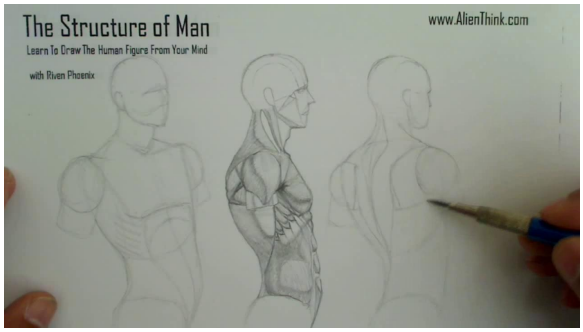
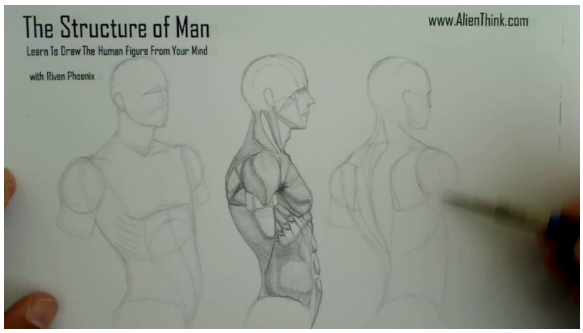
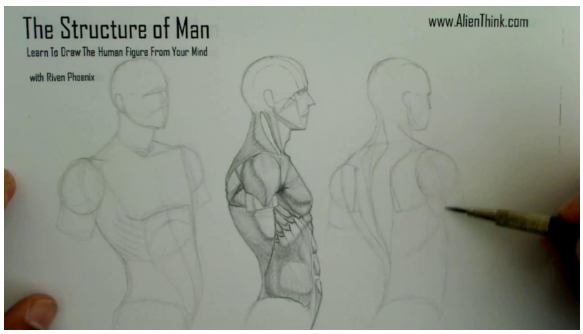
49		the humor.
50		So you're just going to get like this line here and then this is where you have to start
51		to see that look, we can see the lines for the chest cavity up front.
52		So we know that right over here, you're going to pretty much on that side get the, the

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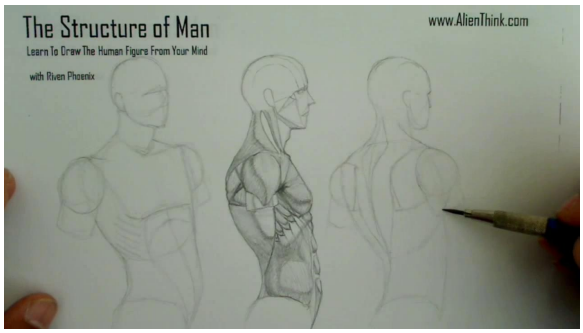
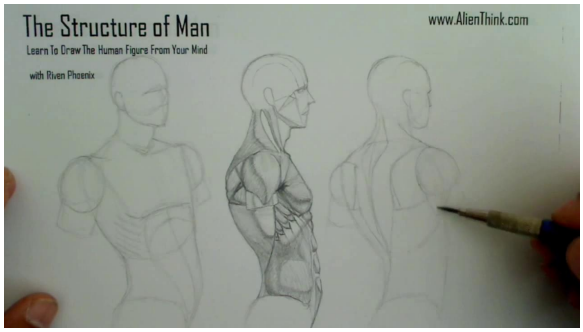
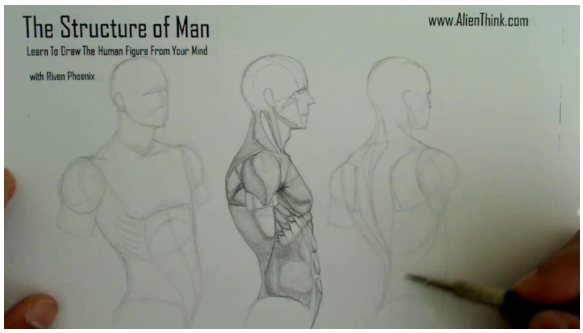
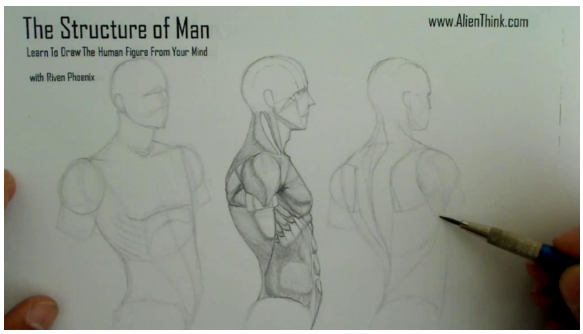
53		peck muscles, right?
54		So it's going to get the line for the, for the door side muscle like this and it's just
55		going to go back in here, right?
56		We remember this is twisting so we got to think in this way and then over here, we already

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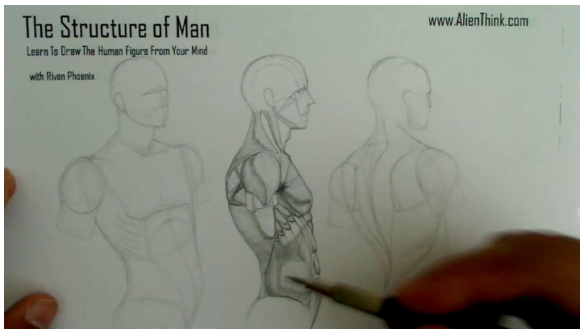
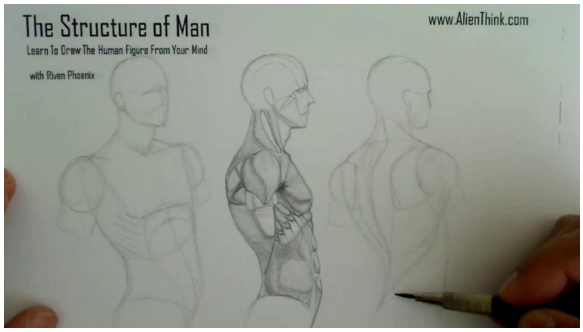
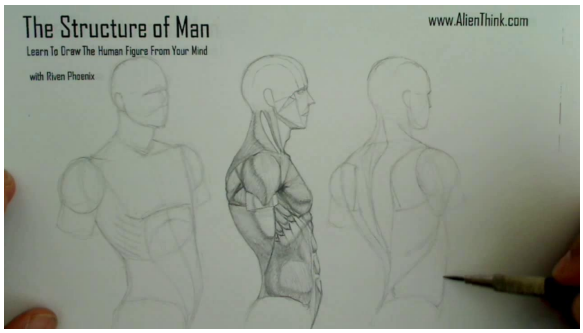
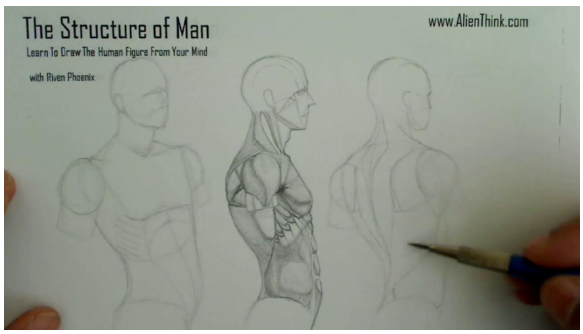
57		know how to do this, right?
58		We already know that, right, this is how the love handle is going to be and it's going
59		to be going in this way like this and we know that over here that it went inside, right?
60		So we know that over here that this part of the chest cavity is obviously going in this

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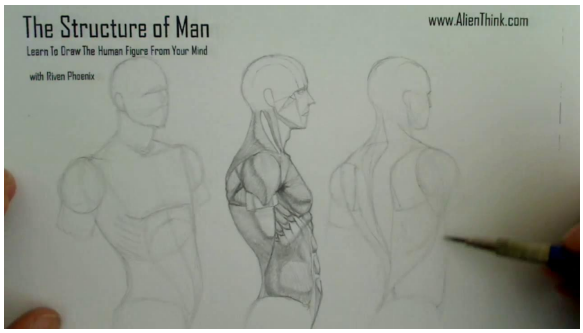
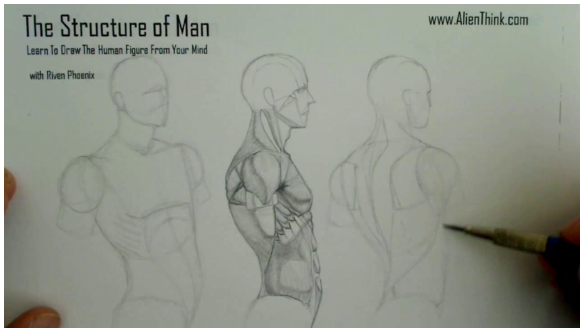
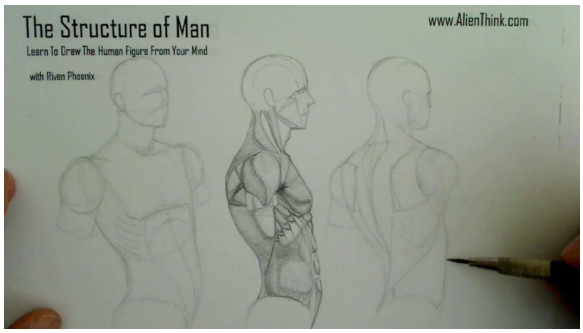
61		angle, right?
62		It's going in this angle and then from the side, we're just going to get the muscles,
63		you'll get a little bit muscles of the abs, right?
64		And why is that?

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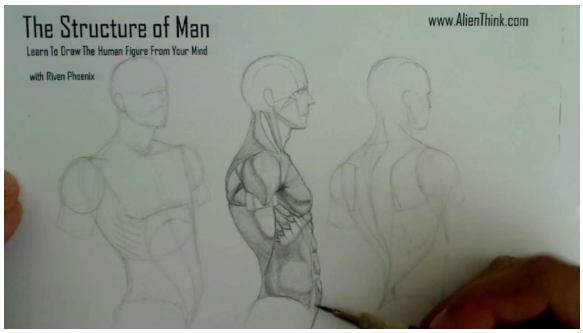
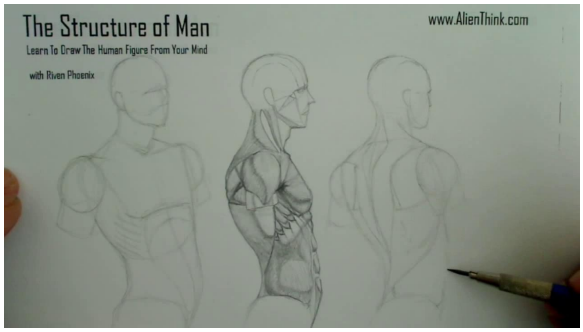
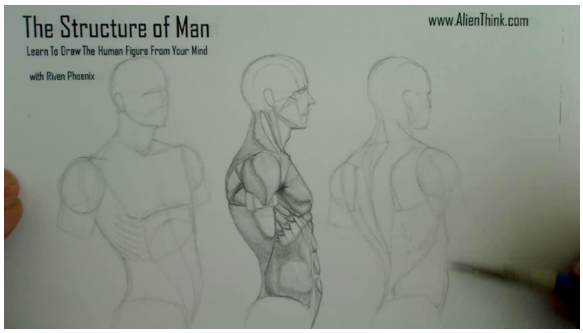
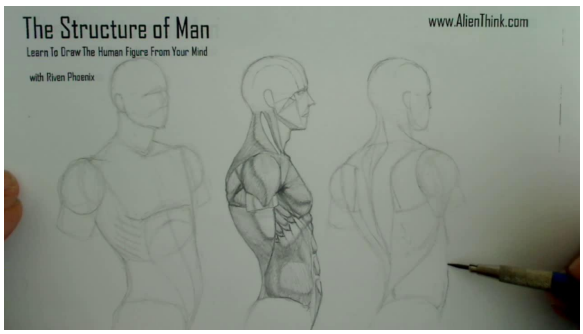
65		Well, because we really just twisted this, right?
66		So if you look at this, this is where we kind of like did it, that that this is the stomach
67		is coming out over here.
68		So now when it's twisting, I'm going to get at least one ab over here, right?

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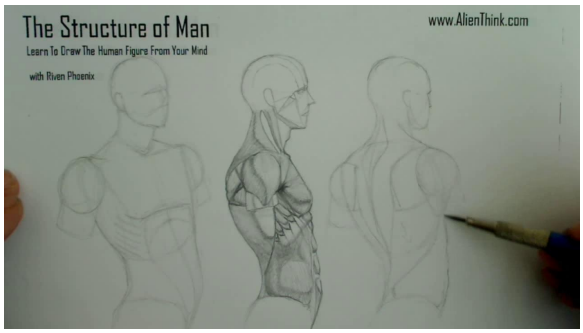
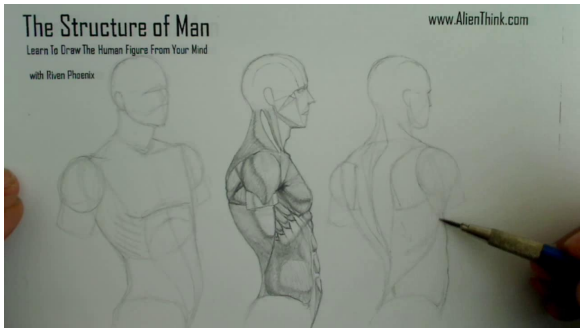
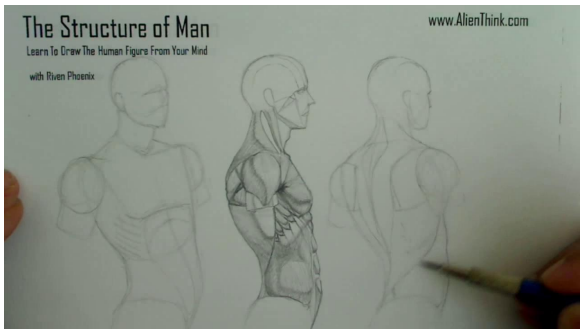
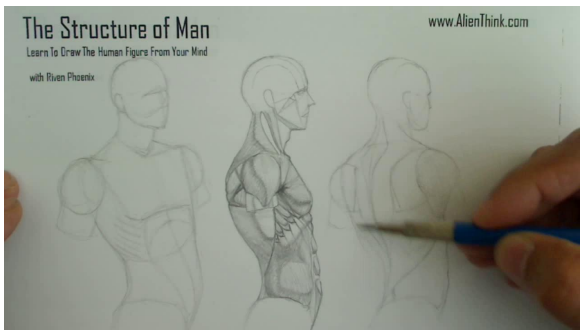
69		And then over here, it's just going to fizzle out over there.
70		Right?
71		So this gives us a very simple concept to how this is going to work out and this is, we
72		can actually pull this out a little bit over here and then make them go like this, right?

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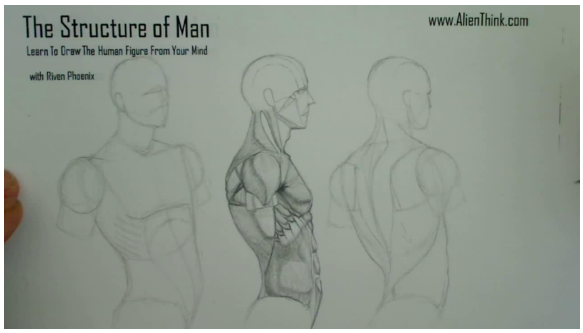
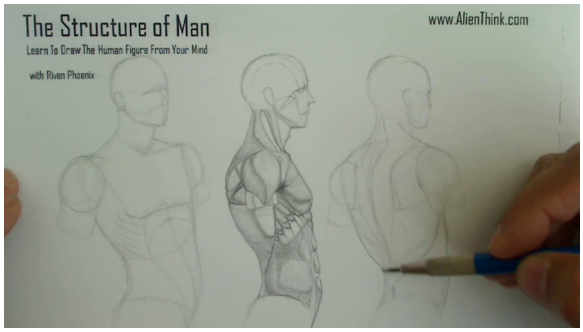
73		This will give us like a much more realistic version of it and if we did it more up, it
74		will be much more fantasy-like, right?
75		So here, let's actually work on this in first.
76		So we know that right, the deltoid is going to be going this way and this is where you

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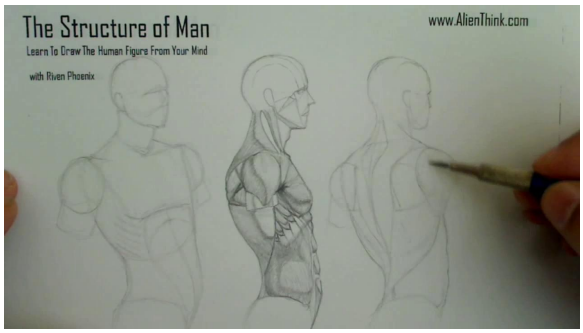
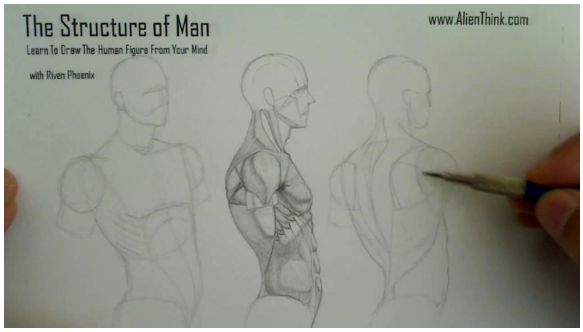
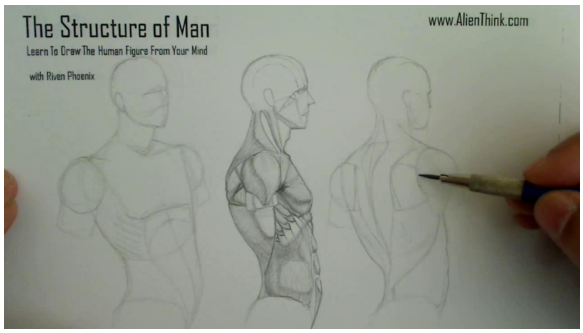
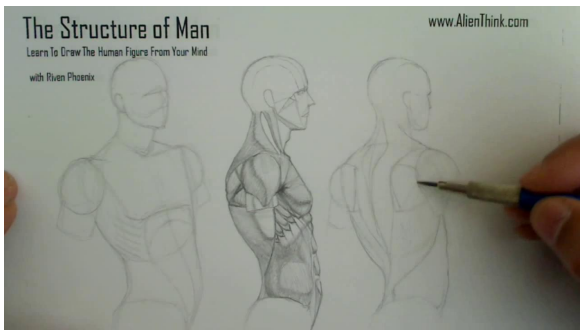
77		now start to think in the 3D form that you know right is going to be like this over
78		here.
79		Then I know that the way the system is, that this line is obviously going to go back
80		to the humerus bone, right?

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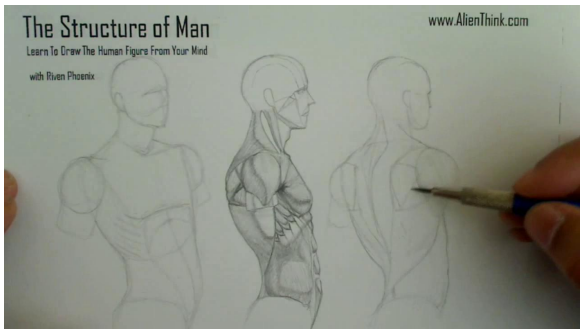
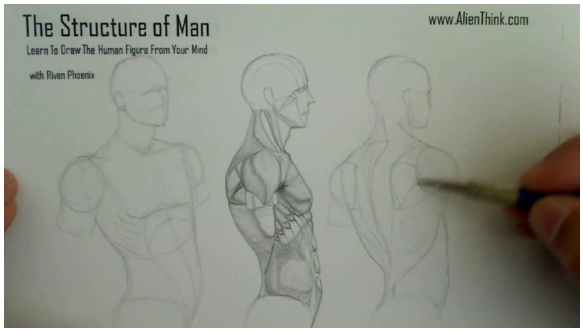
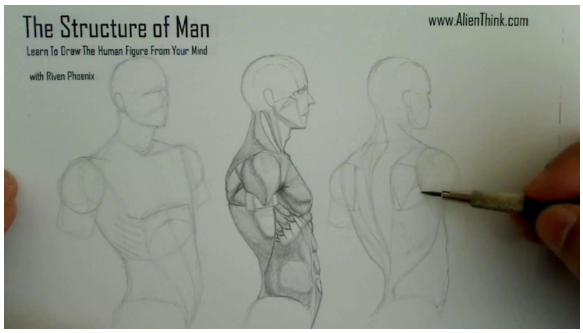
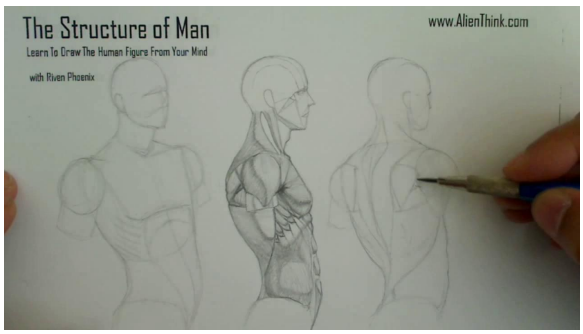
81		And then we're going to get like another muscle, just imagine this, right?
82		Imagine this in 3D and then I'm going to get this muscle, this guy, he's going back
83		to the humerus, meaning that your connection for the tricep is basically going to be coming
84		out over here like this, right?

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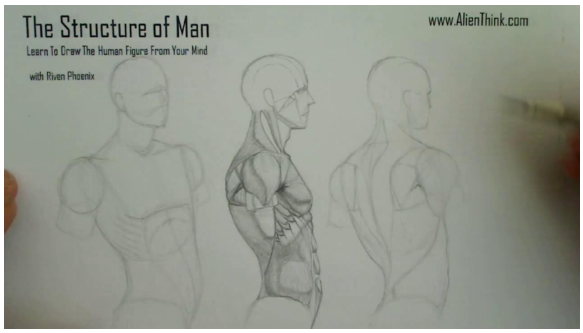
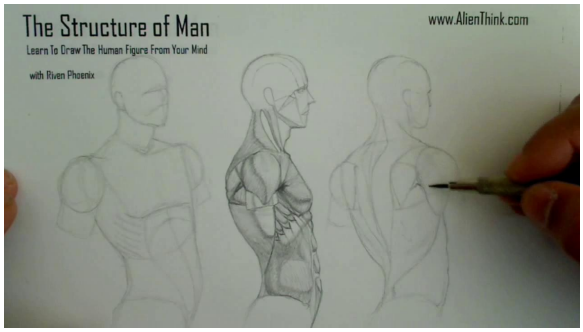
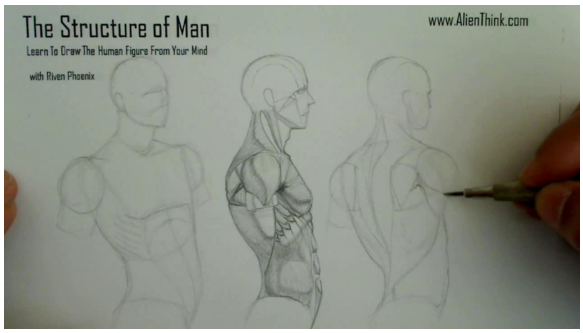
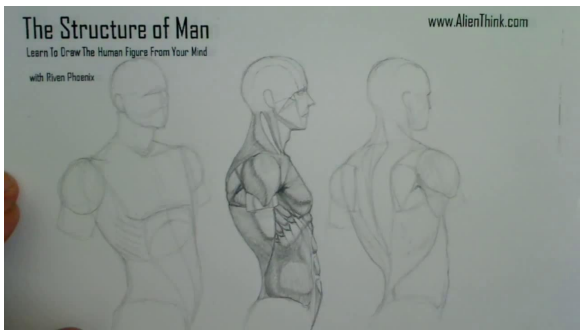
85		So what you got to look really what we need to understand from this is that okay, well
86		look, here is going to be roughly approximately over here, we're going to say that this is
87		the deltoid over here and it's going like this, okay?
88		So let's understand this connection because it's very simple, right?

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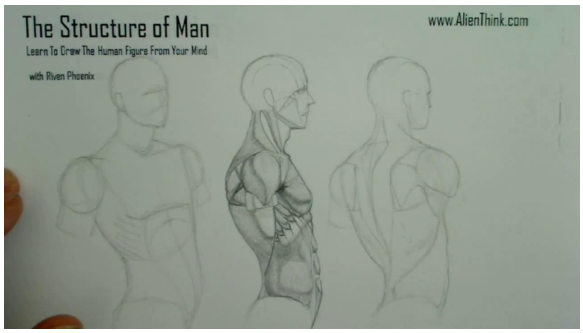
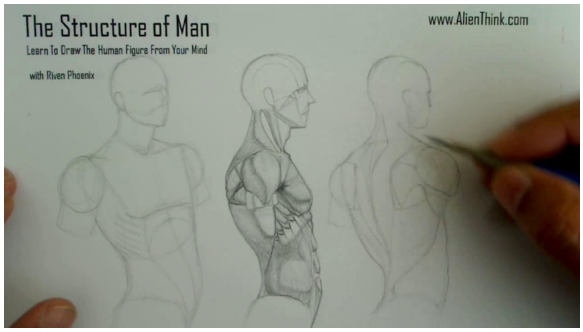
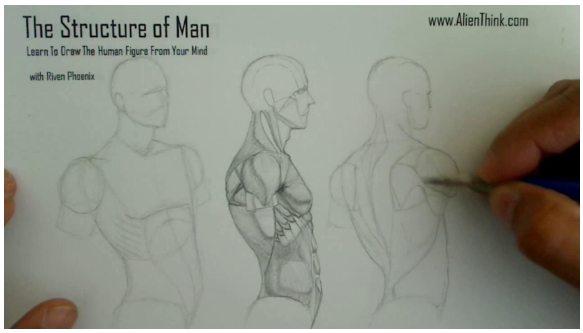
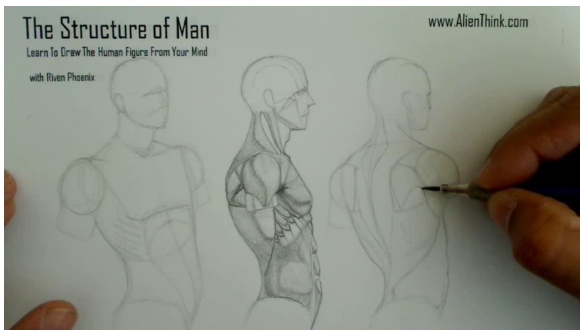
89		It's just understanding how the muscles are working.
90		So here we know that okay, I'm going to say that it's going to go like this, right?
91		And this is the deltoid going here, then I know that I'm going to get a little bit
92		of that tricep trying to go in, but this guy is going to come in the middle, he's going

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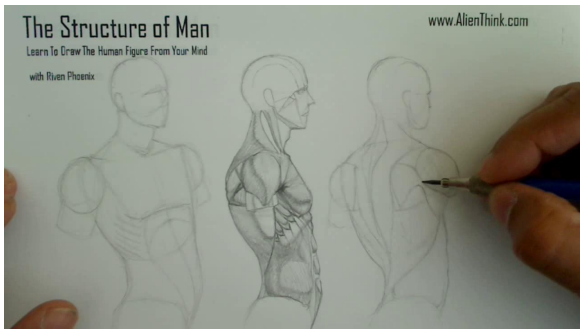
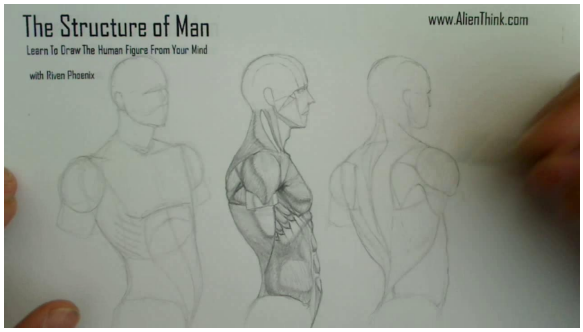
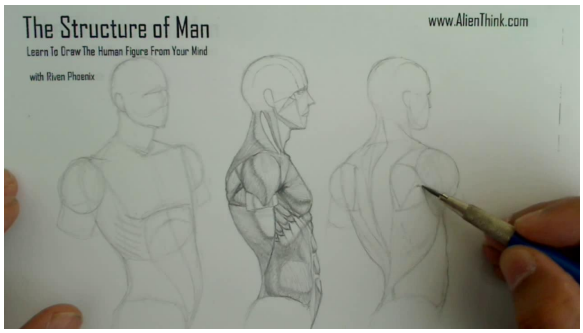
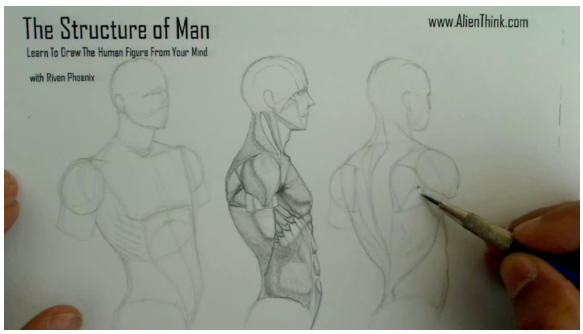
93		here, right?
94		So what's going to happen in the sense of the skin is that the skin is going to be covered
95		up, the skin is going to come here and it's going to go like this.
96		This muscle is going on the other side of the structure for the arm.

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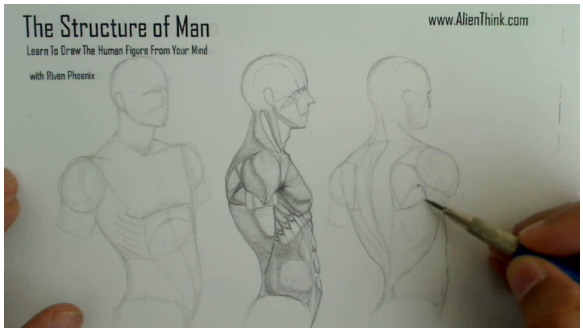
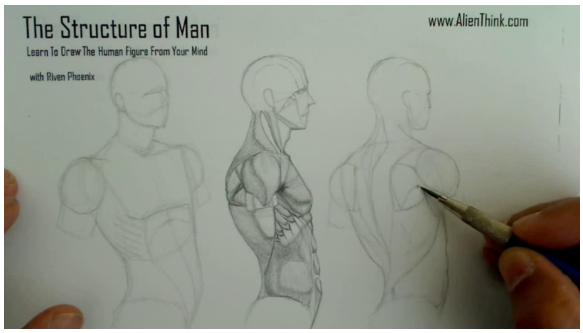
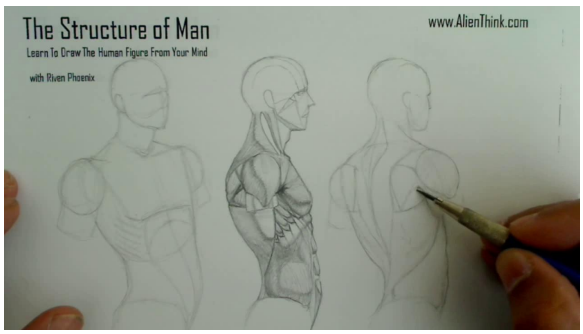
97		So obviously that what happens is that when this door side muscle goes in, it's going
98		in the inside of the arm and so is this.
99		So the skin really cannot come on here, right?
100		And this is something you'll start to notice on figures is that you'll see that this muscle

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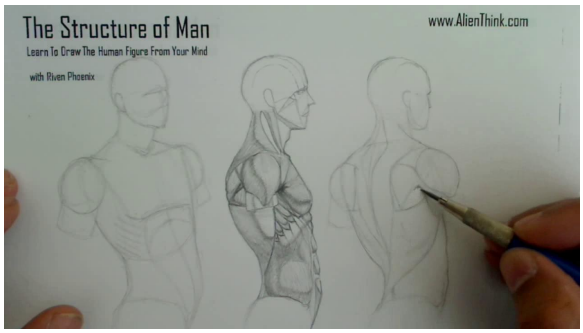
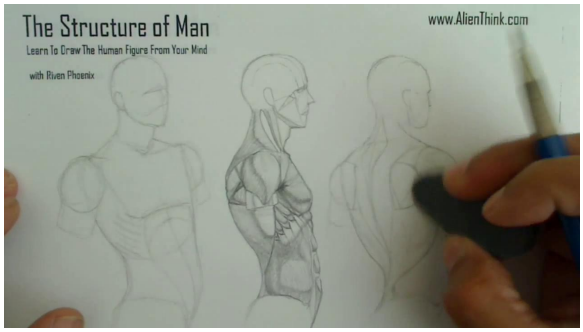
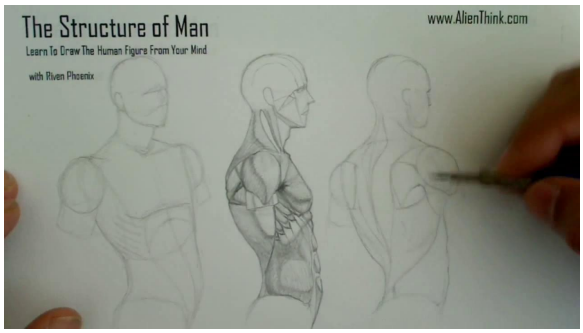
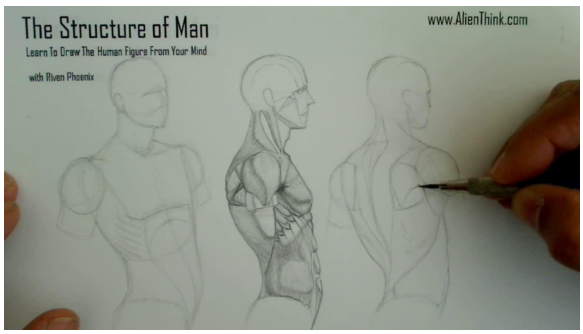
101		really is on the side and it goes inside the armpit, right?
102		So this is how to understand this connection, it's that easy to understand.
103		So now we know that right, we'll get like the tricep here, right?
104		And then we'll get, we know that this muscle really is so tiny that we really don't even

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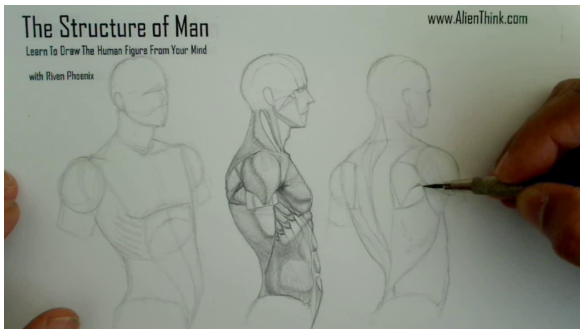
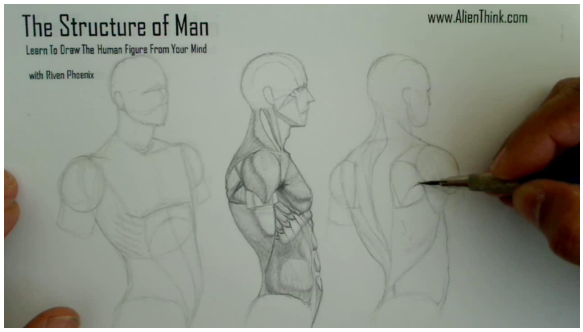
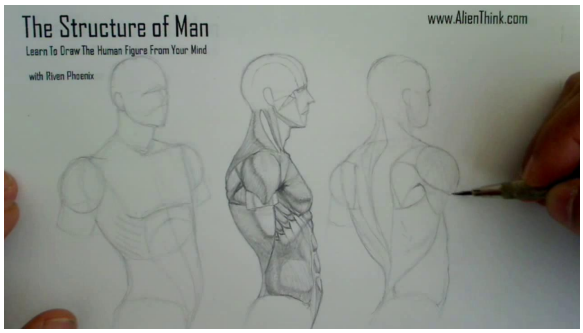
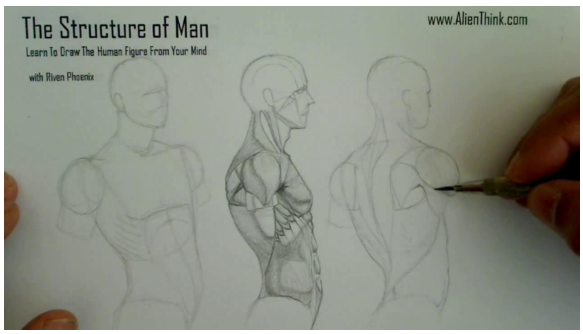
105		have to put it.
106		So it's just going to be like this and then you'll get a space and then we'll get the
107		deltoid muscle, right?
108		So here we know that that's just going to be like kind of like this over here and

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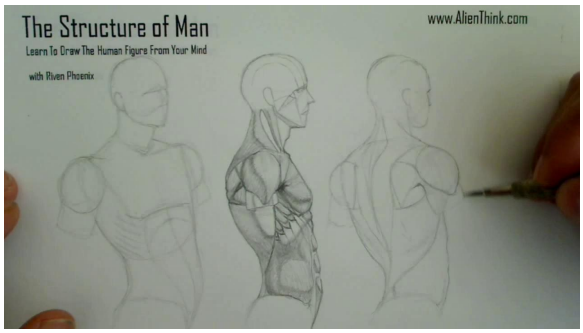
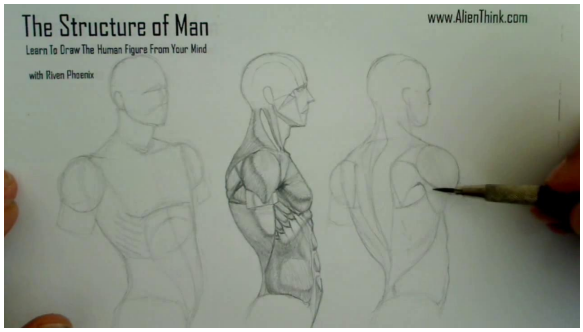
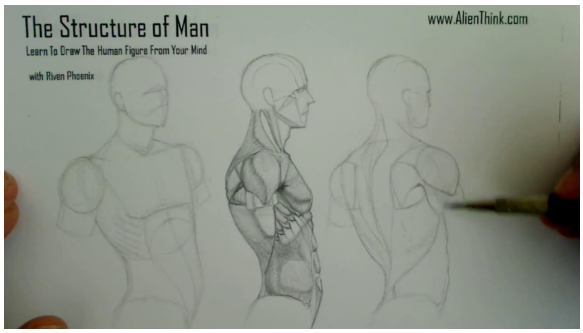
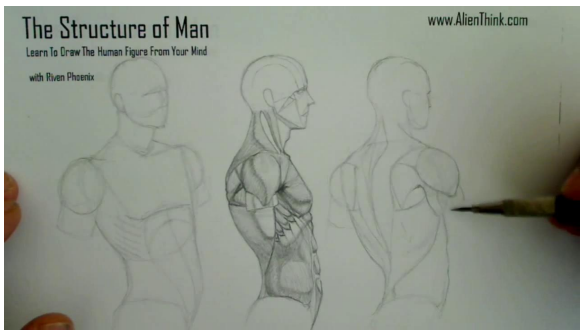
109		then we'll get the bicep, right?
110		So for the tricep, we don't have to worry about the whole concept of the tricep, but
111		we know that right, it's just going to be going like this over here and then we'll get
112		later into the muscles of the arm to understand that part, right?

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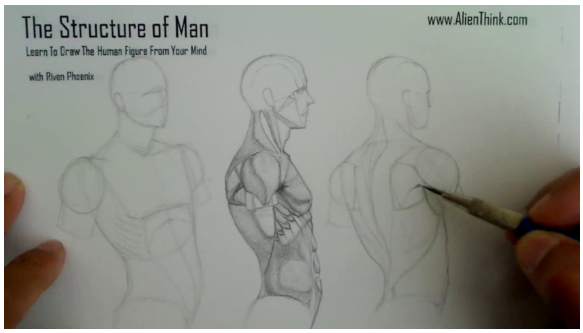
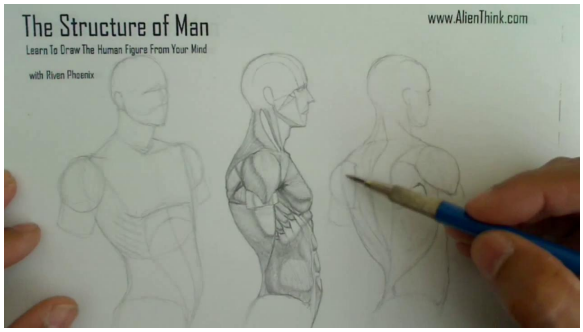
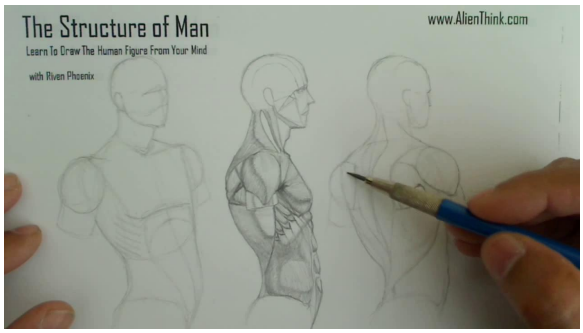
113		So this is a very easy understanding of this concept.
114		So now let's look at this, this part over here, how is this going to work?
115		Well, we know that, okay, now this is where we have to kind of like start to think in
116		more of this 3D sense.

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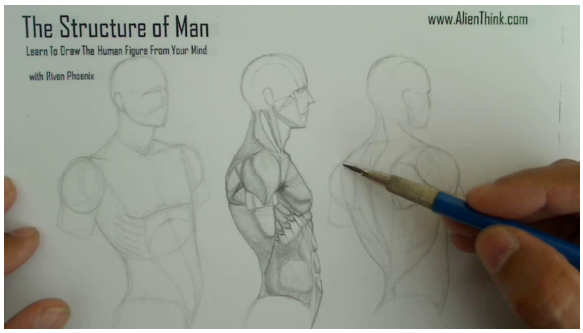
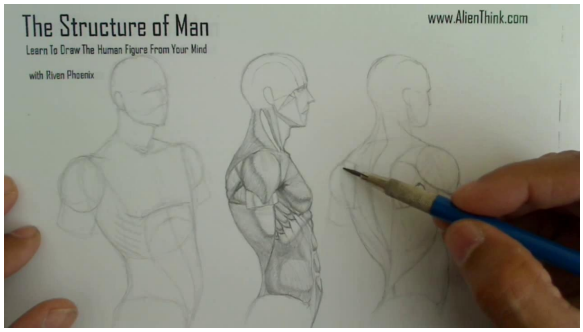
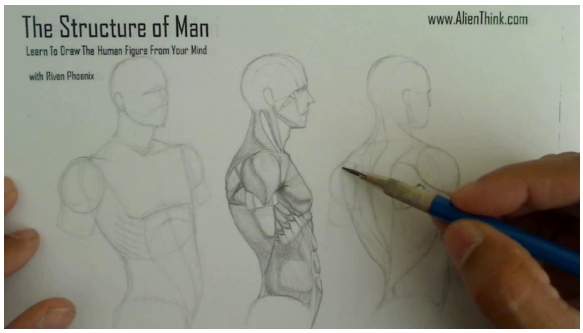
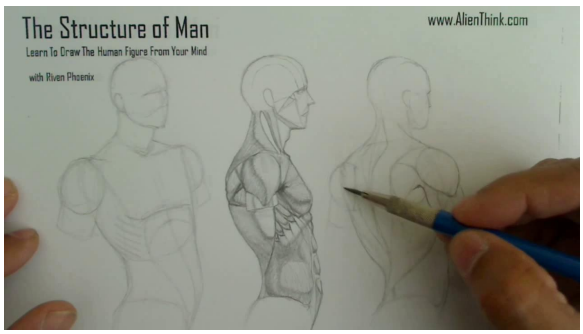
117		So we know that, okay, well, really where this is going, it's going to my bone over here,
118		right?
119		This here like represents that line, so it's really going to be going like this and
120		I know I'm going to kind of like get this over here, get the little nudge for the muscle

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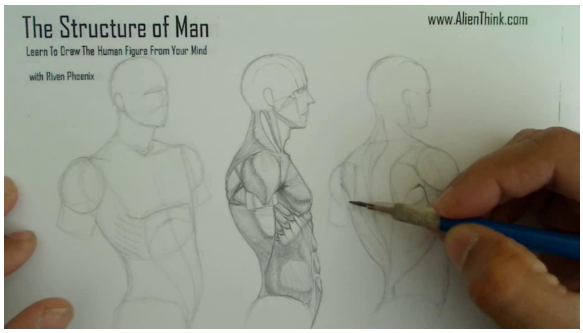
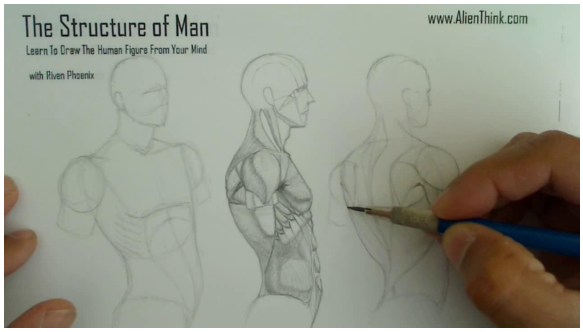
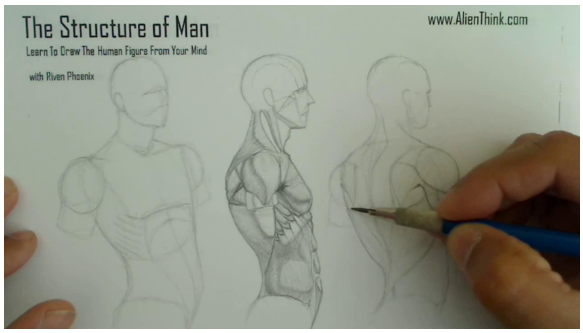
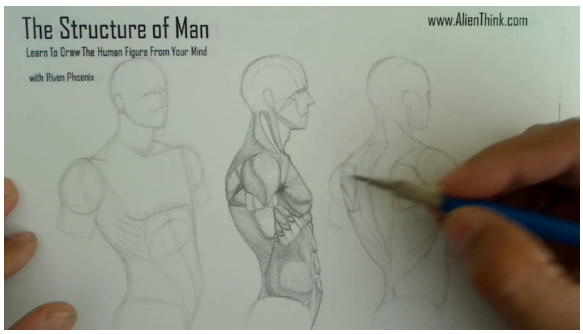
121		and then over here, I'm going to get like this bump for this muscle over here and really
122		that's it, right?
123		There's really nothing confusing about this, just understanding how things are working
124		in 3D, right?

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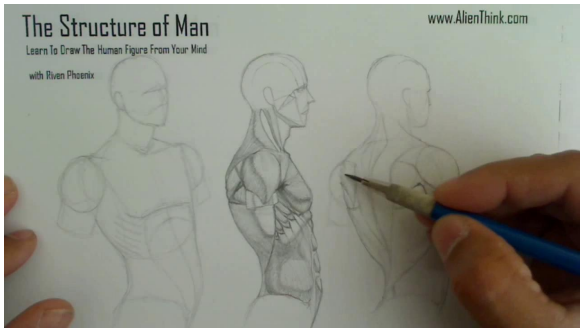
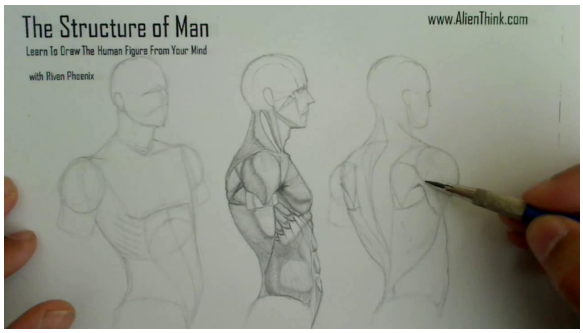
125		So we know that, right?
126		So this means that the deltoid is really going to be going, right, because the deltoid
127		has to be close to this.
128		So you know that, okay, well, that means that the deltoid is going to be like this and

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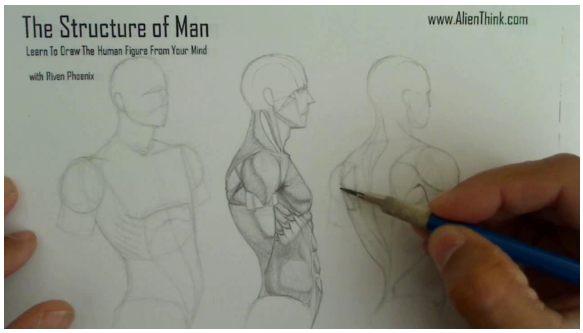
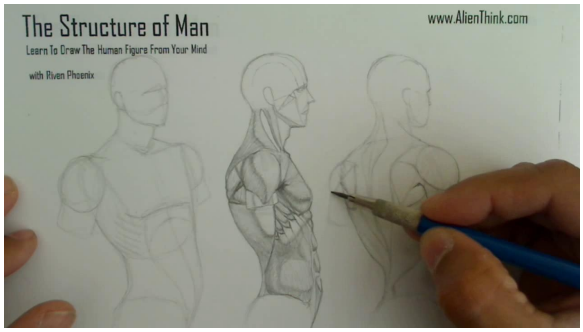
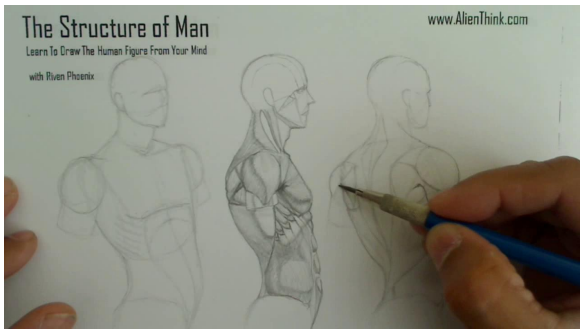
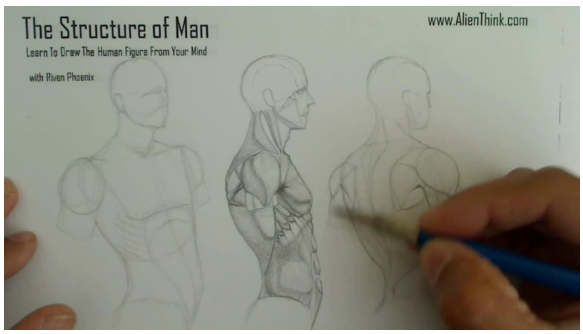
129		then it's going to want to like go on the other side or the arm, right?
130		So you'll get something like this over here, you'll get like a little bit of a line and
131		then you know that the deltoid has to go on the other side, you'll get like this line
132		for the tricep, right?

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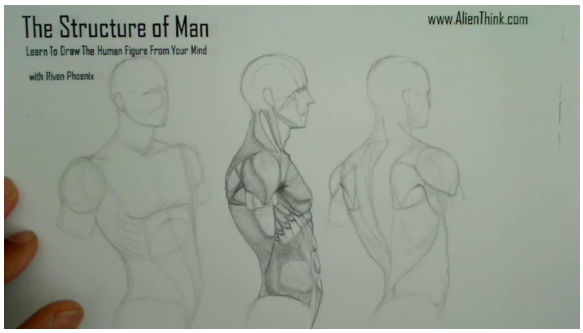
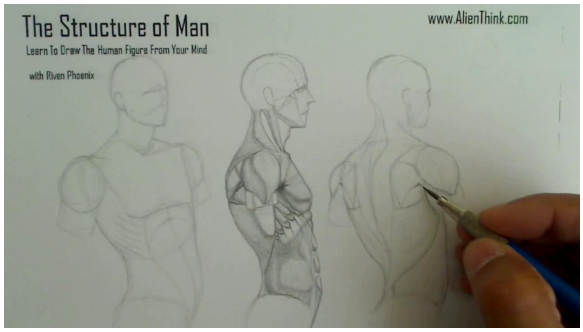
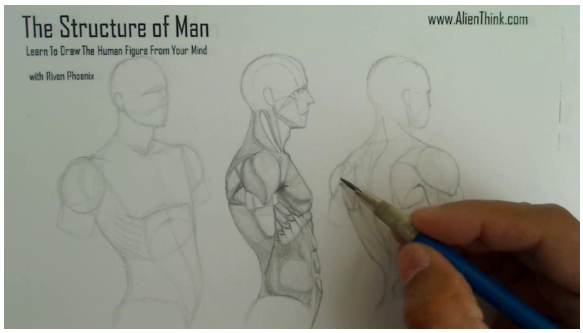
133		So now if we clean this area to understand this connection, we really, the simple, this
134		way to understand this concept is you got to think about the muscle structure, right?
135		What's really going on in how the muscles are structured and that's going to get me my
136		control lines like this?

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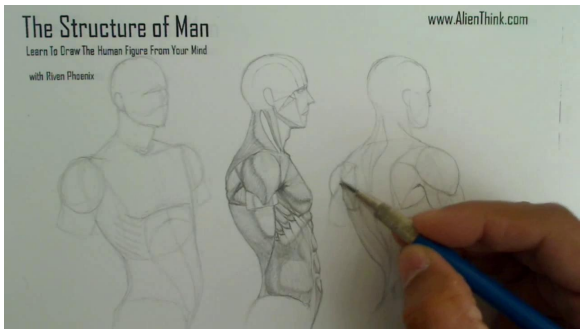
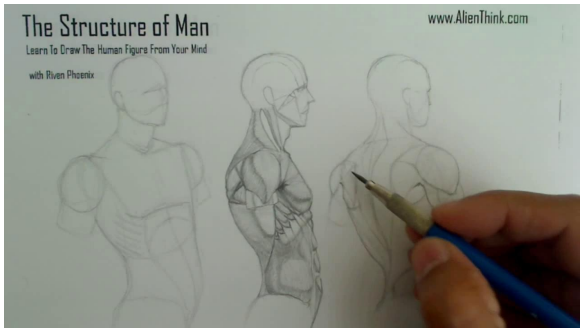
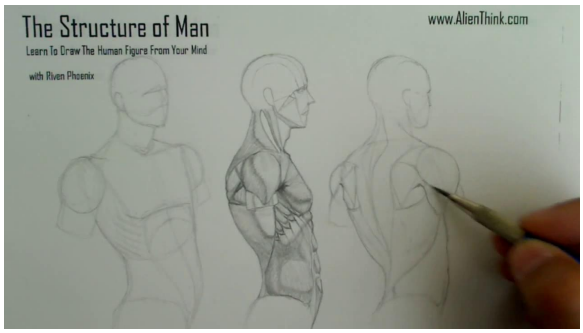
137		And I know that the deltoid has to be, has to pass this close, right?
138		So it's going to go here and it has to go on the other side, right?
139		It has to come here on the other side.
140		So I know that the tricep is now going to come in the way.

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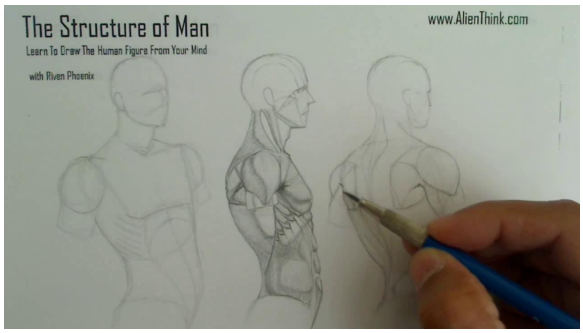
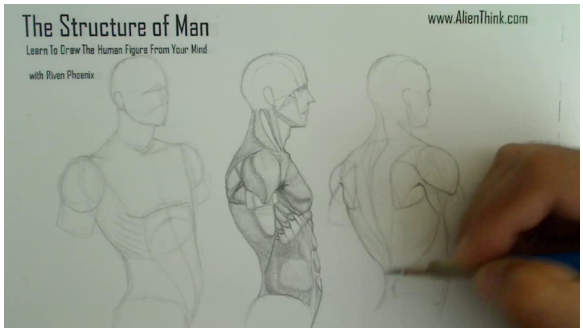
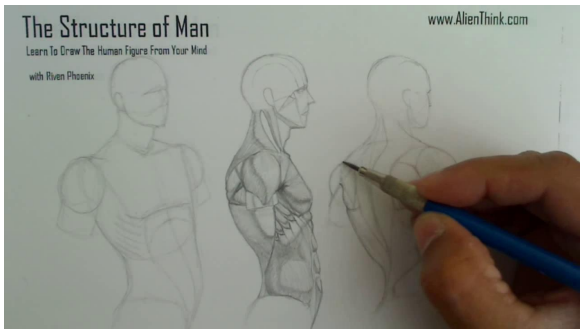
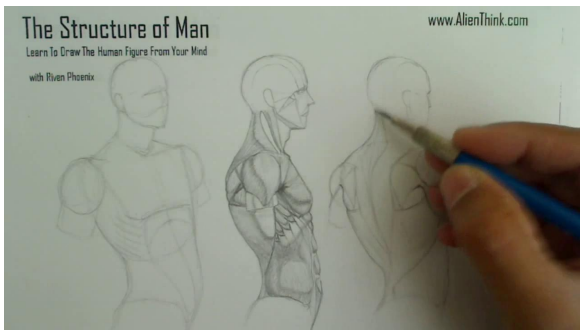
141		So I'm going to basically get something like this, like a line like this and the doors,
142		the line for the doors side muscle.
143		And over here, that's it, right?
144		So really the point of this exercise, we just want to understand what's going on over

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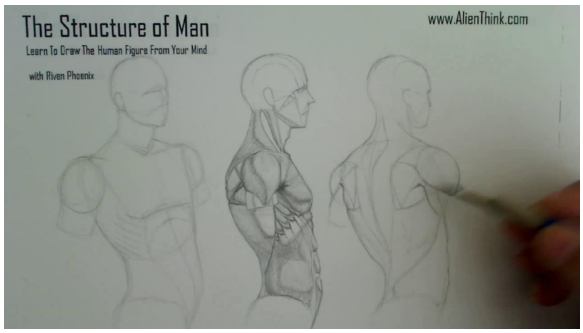
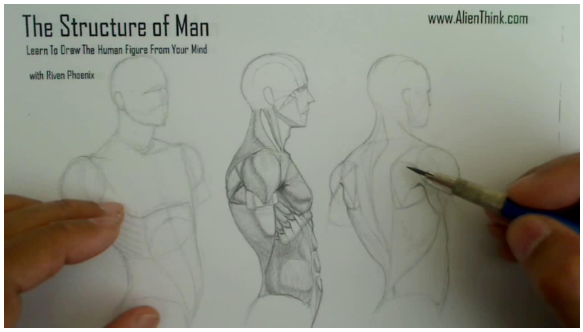
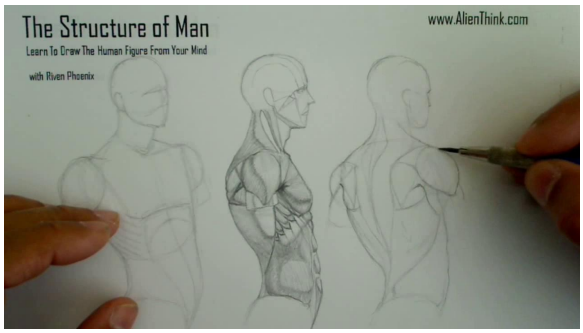
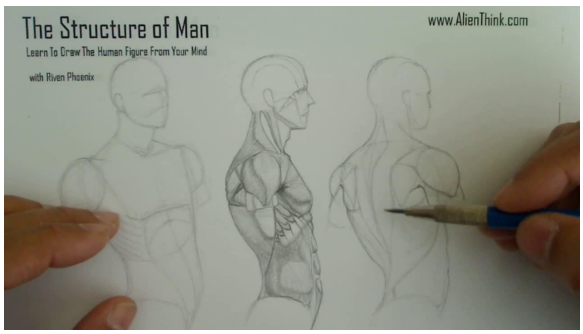
145		here, right?
146		So now that we get this concept, right?
147		So what we're going to do now is that we can now begin to understand some of the forms
148		of these muscles, right?

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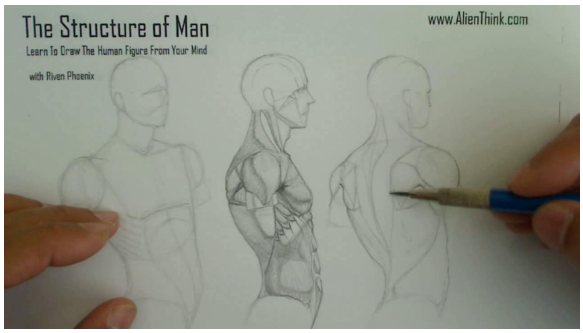
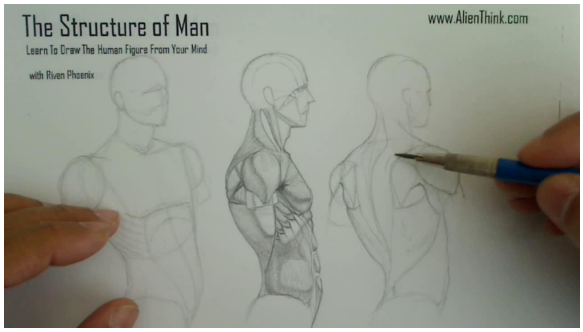
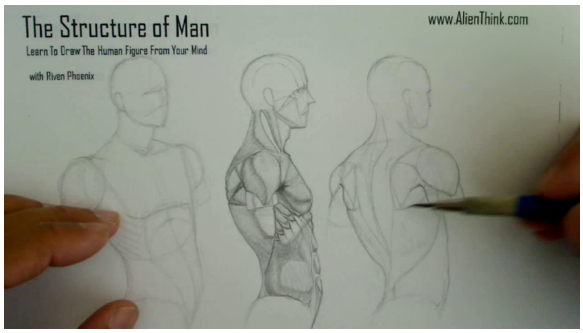
149		So you know that over here, you're going to get this line here, right?
150		Because this thing goes over this, over the scapula, you're going to get at least like
151		a line over here.
152		And over here, you know that you're going to get a line over here, right?

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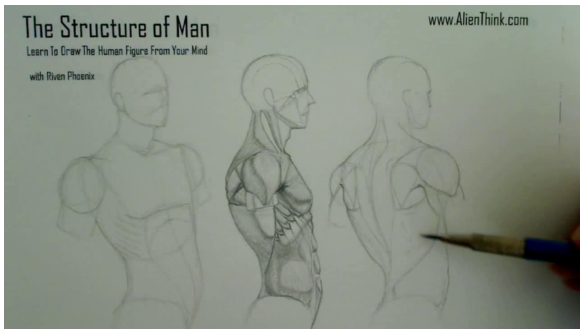
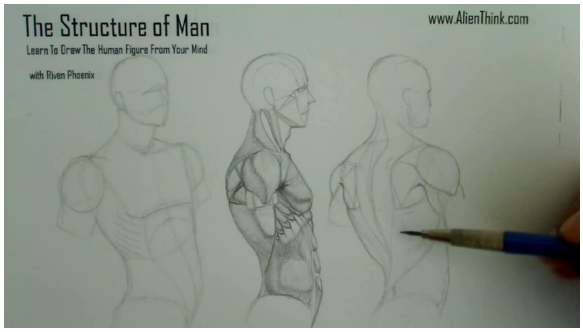
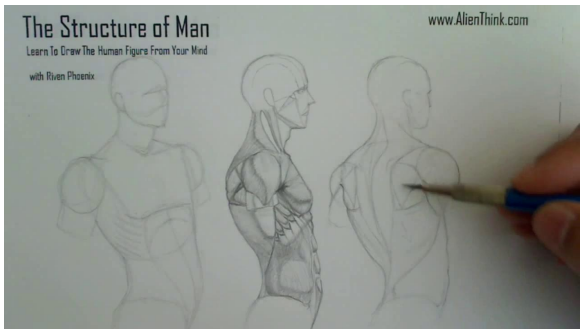
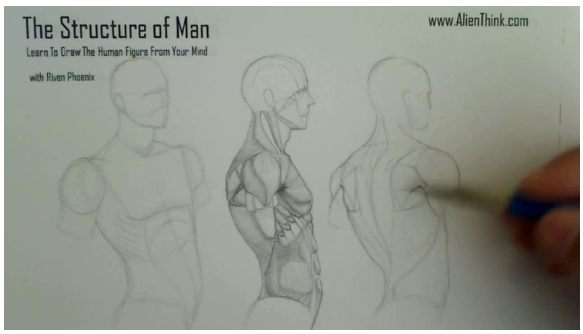
153		So we know that over here, we're going to get this area to be a little more darker,
154		right?
155		So now I'm going to start to understand the forms of this.
156		So let's say that the light source is now going to be hitting from the back and like

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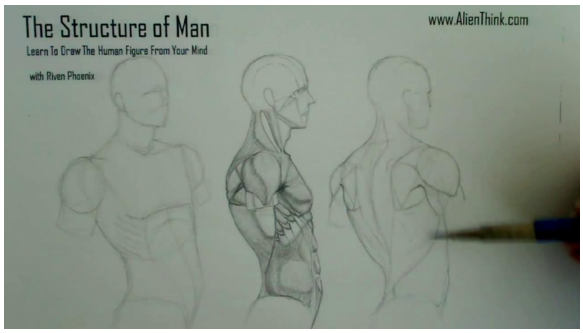
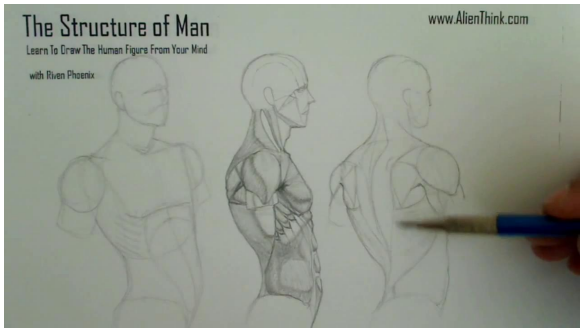
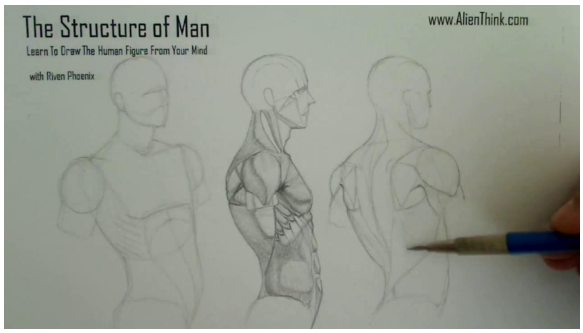
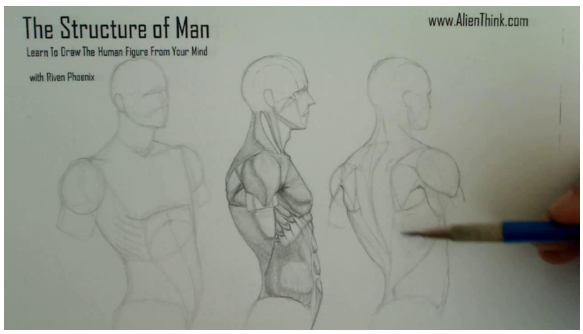
157		this over here.
158		How would this work?
159		So I know that, okay, well, first of all, you think about this.
160		I know that this is going inside in a curve.

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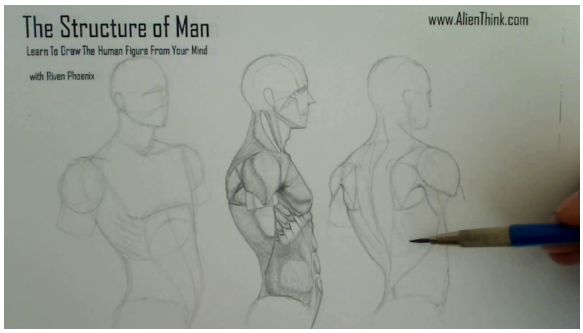
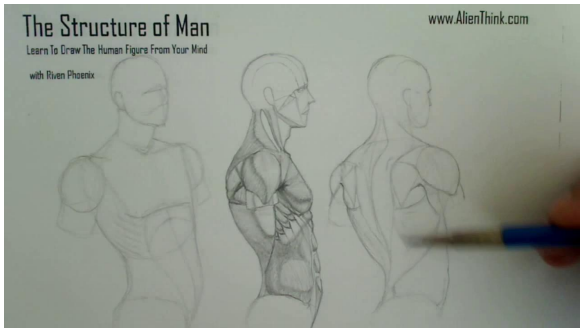
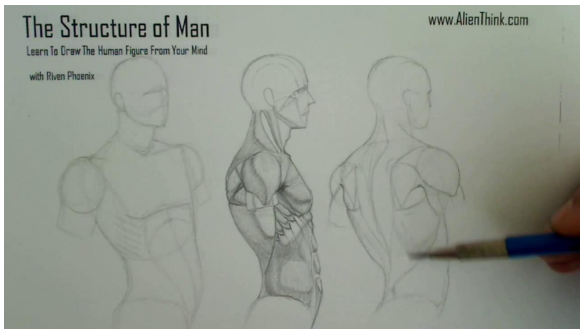
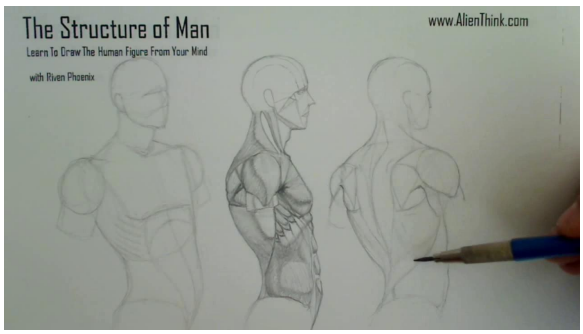
161		So this is kind of like going to go like this over here.
162		So I know that this area here is going to start to get a little more dark over here.
163		And then it'll like start to come out a little bit, but be dark like this, right?
164		Because now we're thinking about the light source.

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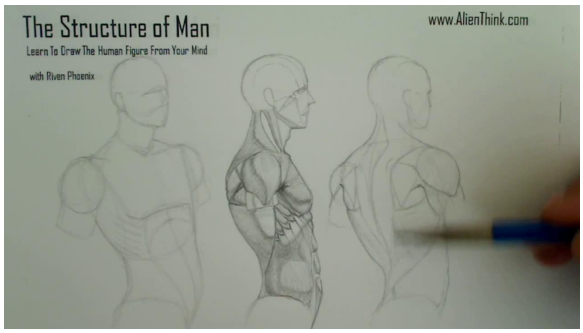
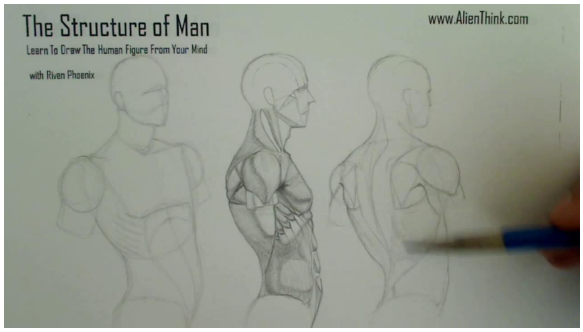
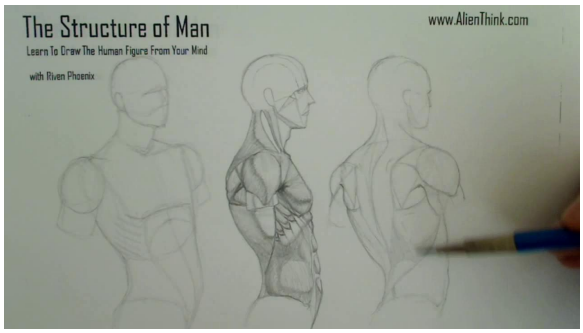
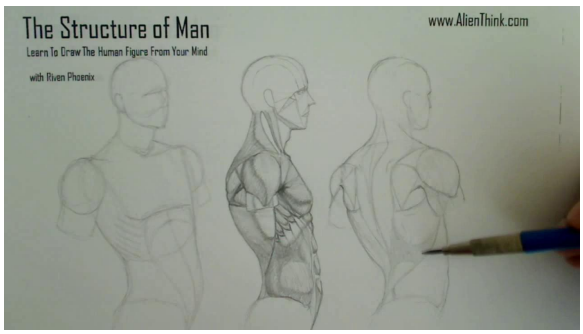
165		How is the light source really working?
166		So here we're going to do the different shading style here, not that intricate that we
167		did on the other one.
168		So we just want to understand the concepts here now in the forms.

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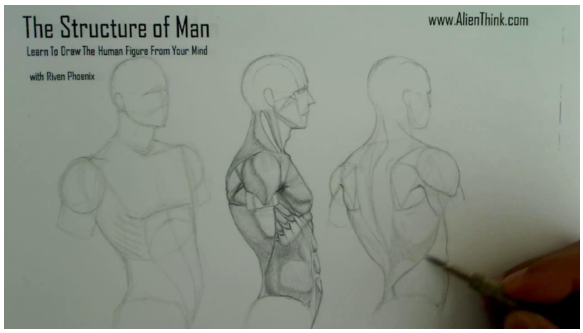
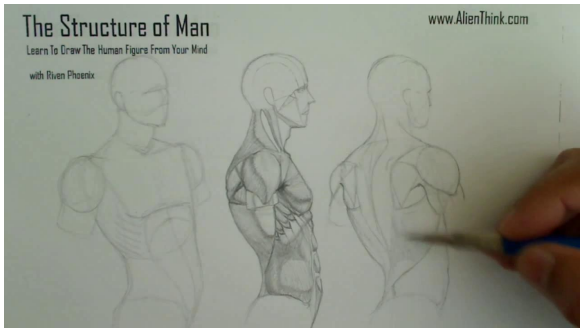
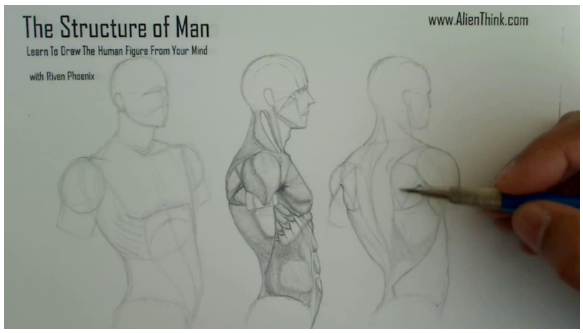
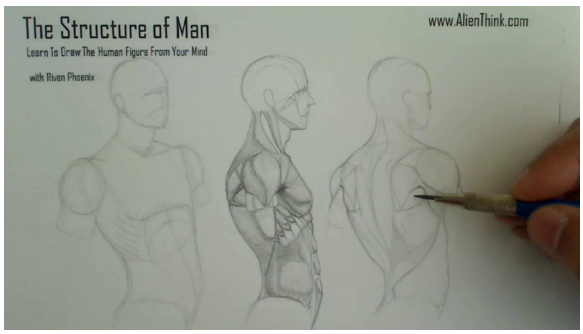
169		And I know that this muscle is just going like this, right?
170		So let's just work with light and shadow.
171		So over here, we know that, okay, this is the top most muscle.
172		This is the second guy.

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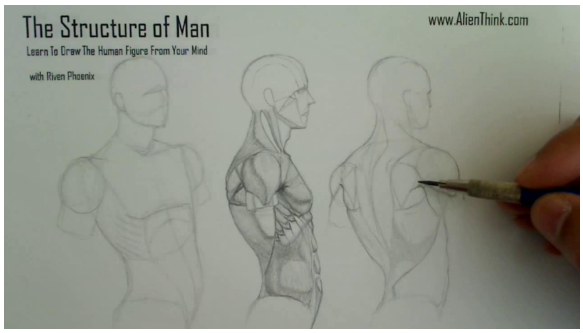
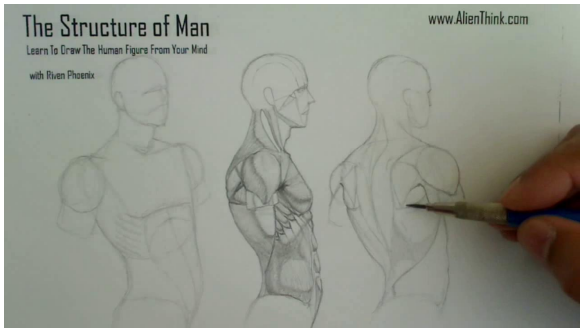
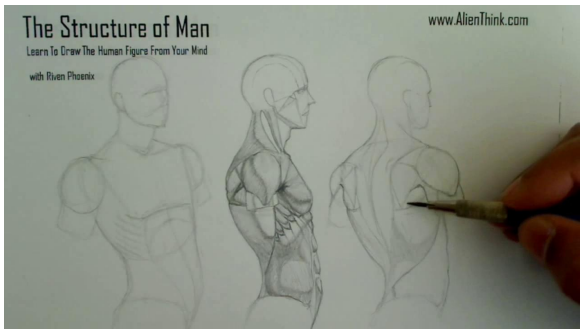
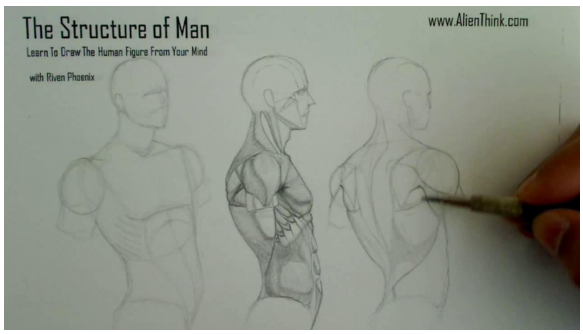
173		This is the third guy, right?
174		So over here, I'm just going to do, let's say that this guy just happens to have a
175		little more built on these muscles in this section over here.
176		You built a little bit more of these muscles here.

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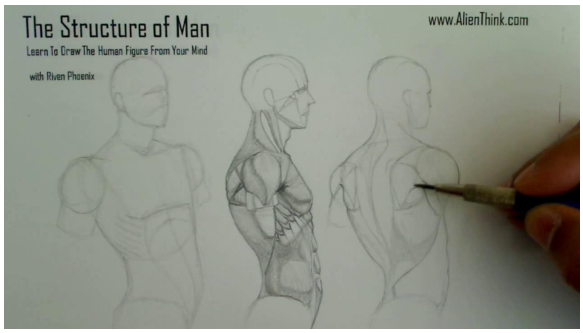
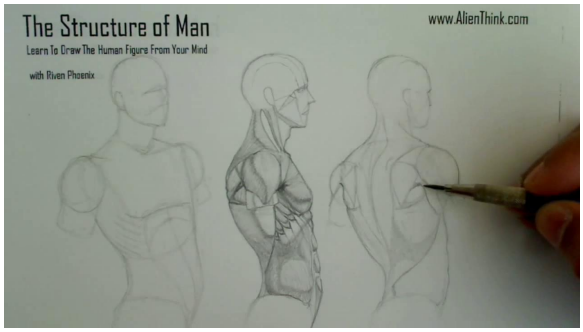
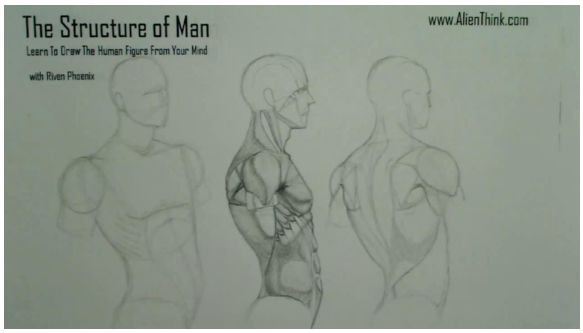
177		And over here, we can just put like a little bit of shadow over here, seeing that we get
178		this idea of the concept.
179		So I just clean up some of these shadow lines here so we can start to see concept, right?
180		So over here, now I know that, okay, I'm going to think about this as a scapula, the line

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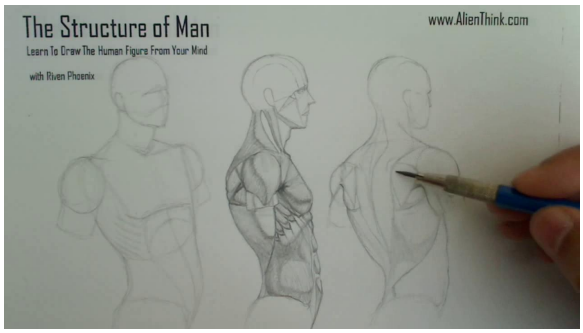
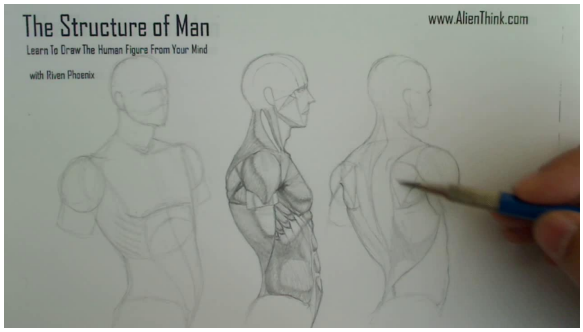
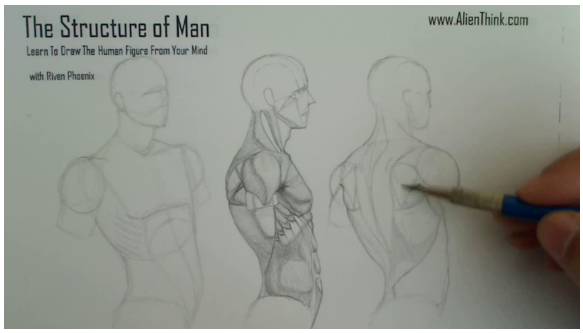
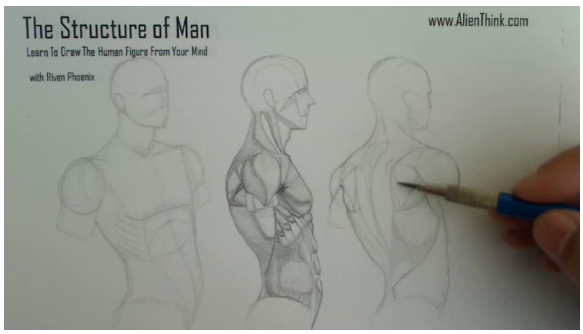
181		is going to hit.
182		So I know that, okay, look, it's going to kind of like be like this and start to probably
183		go a little bit like this, right?
184		I'm going to get like a little bit of a bump.

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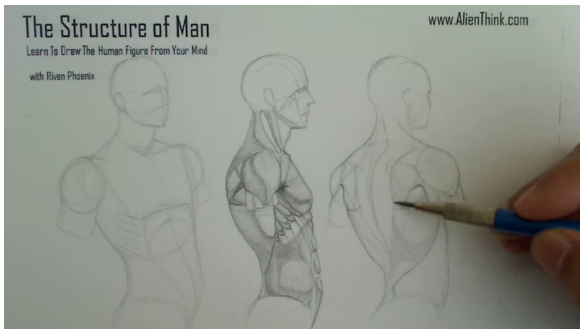
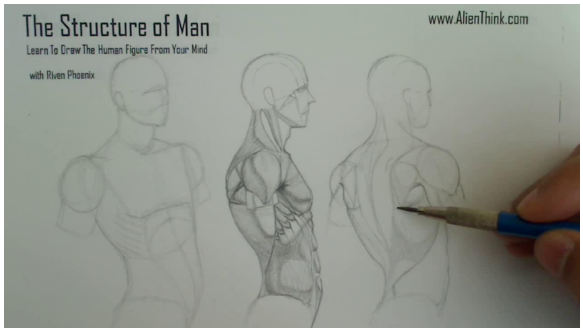
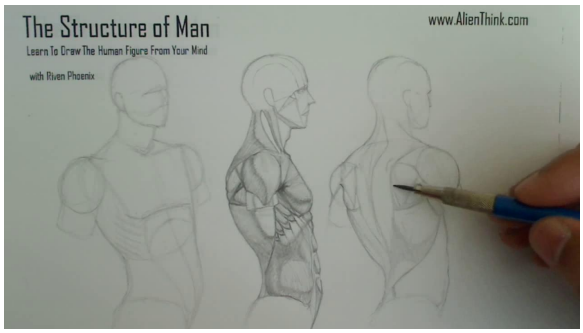
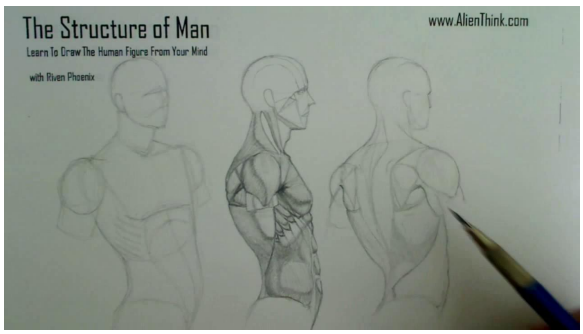
185		And over here, we know that we're going to get this area here and this area here.
186		So really, there's nothing really to this week.
187		This is optional if you want to show it or not, okay?
188		So now the other thing is we cannot start to think about the structure over here, right?

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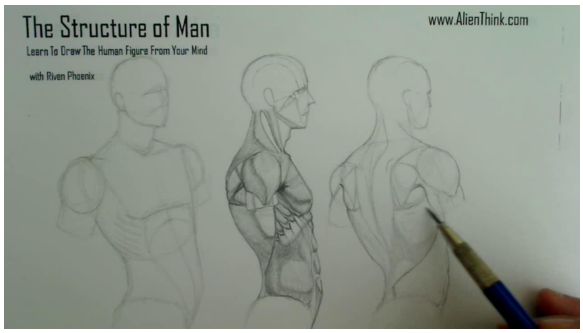
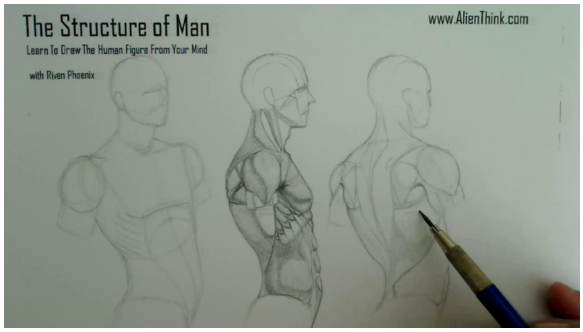
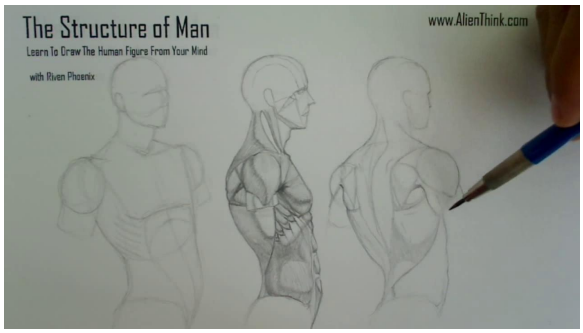
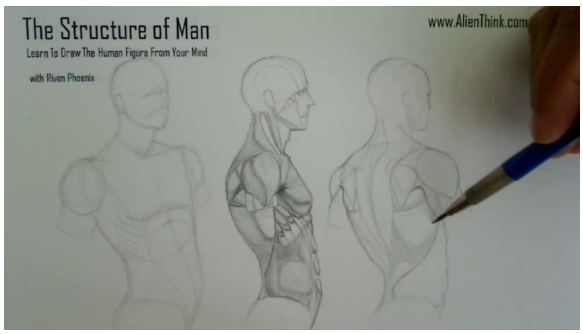
189		So we know that, okay, look, about here, what we said, we know that over here, we're going
190		to get like the fifth rib, right?
191		It's just common sense because we know we came up with that formula.
192		So let's say that over here, we're going to get like the sixth, I'm going to put this

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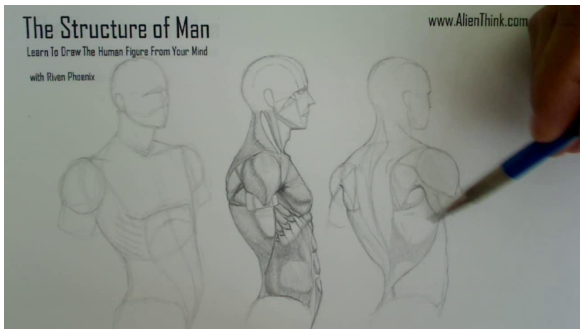
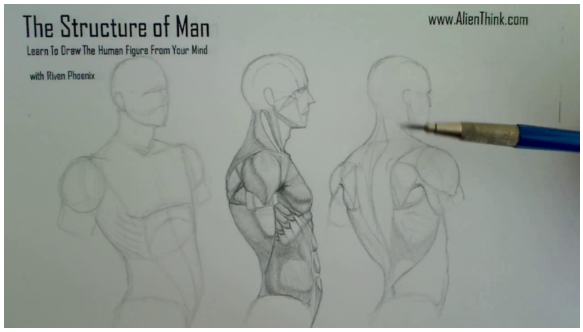
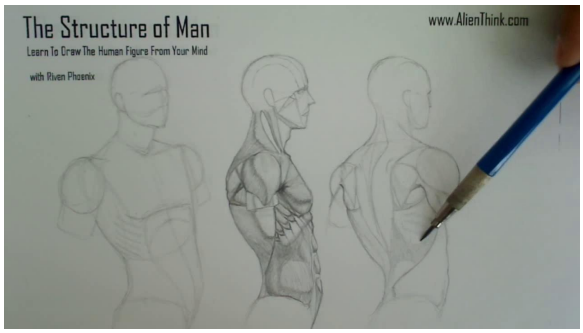
193		very lightly, sixth, I'm going to get like seven, eight, nine, ten, okay?
194		So we're going to really lightly just put a suggestion of that concept over here, right?
195		Just like this, we're just going to be light with some of these ideas here, okay?
196		I just want to rough it in a little bit.

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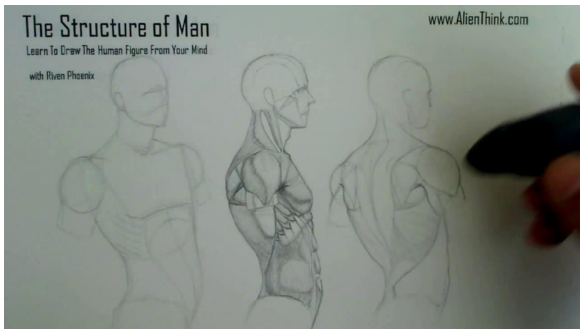
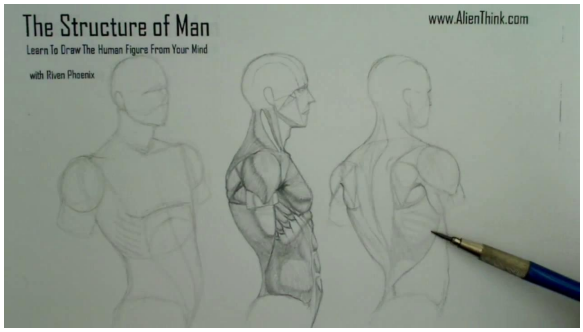
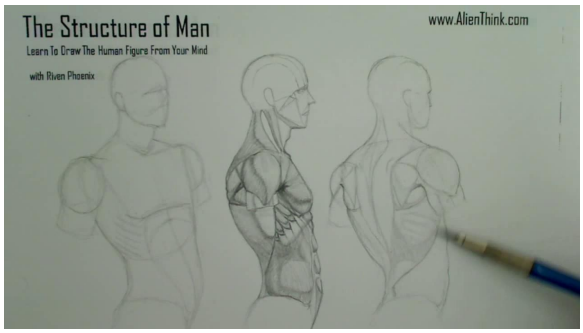
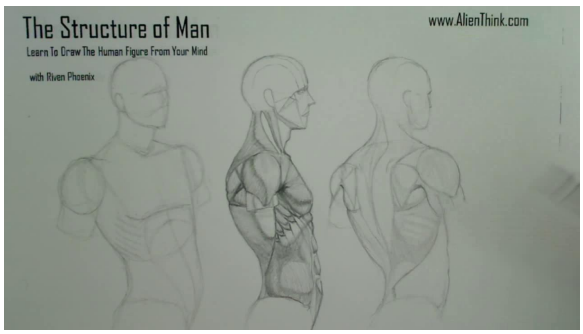
197		And then over here, I can now put some of these highlights over here and kind of like
198		blend it in, right?
199		So what does this mean here?
200		Well, it means that this is what Michael Angelo is talking about, right?

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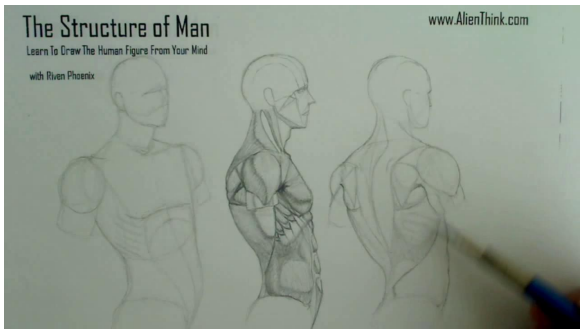
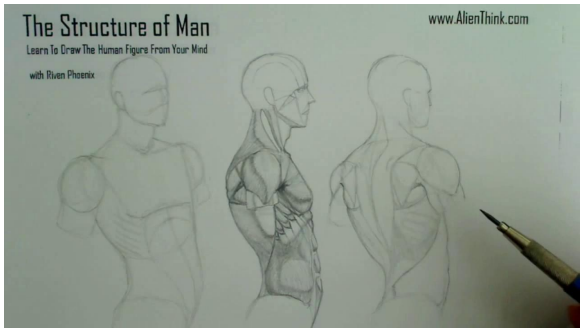
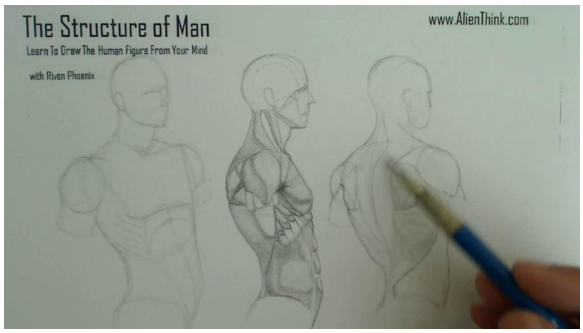
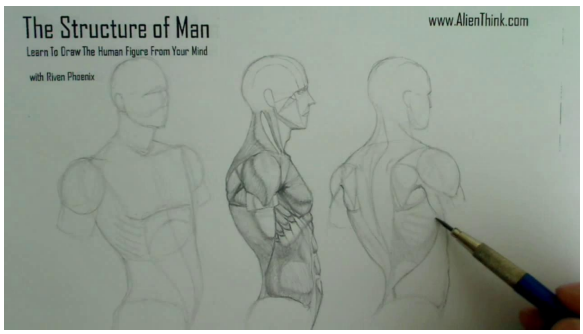
201		If you look at his drawings, you'll see that he, that's what he's getting at, right?
202		That's what he's trying to state through his drawings that the understanding of the
203		structure of anatomy is so vital that once you understand how everything is structured,
204		you can start to create all those, all these special understandings of surface and

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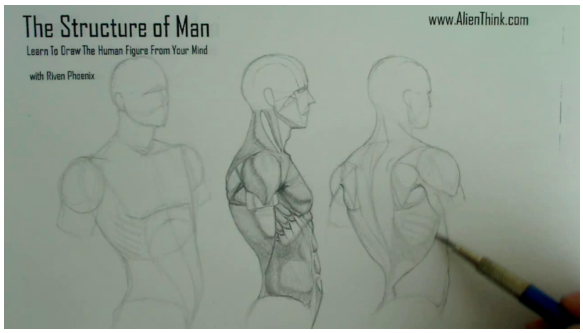
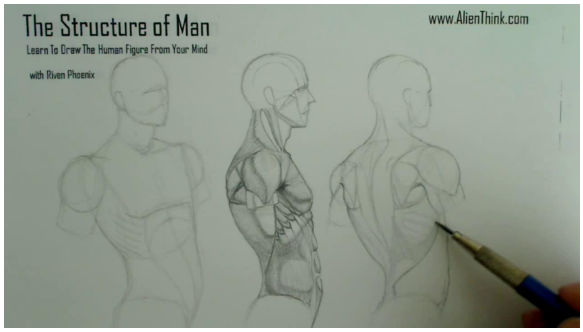
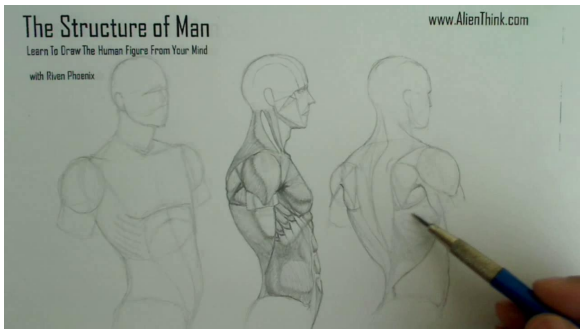
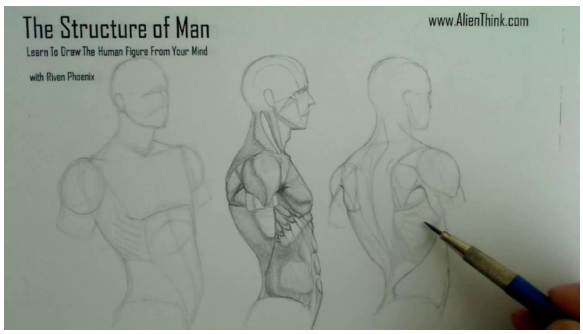
205		anatomy, right?
206		So we can now start to put some of these ideas here in the rib, we'll hear because we
207		know that this is really going to be much more closer to the body, right?
208		We know this because we can feel it on our back that we can feel the ribs, right?

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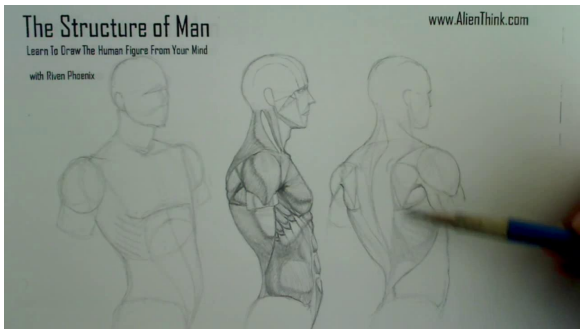
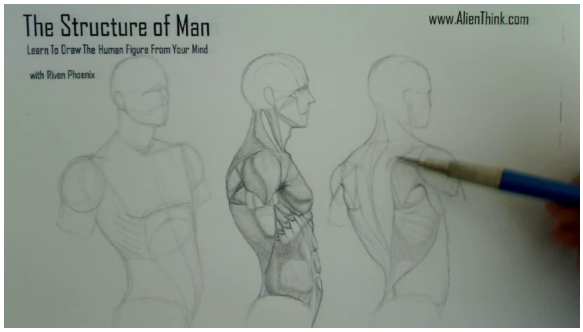
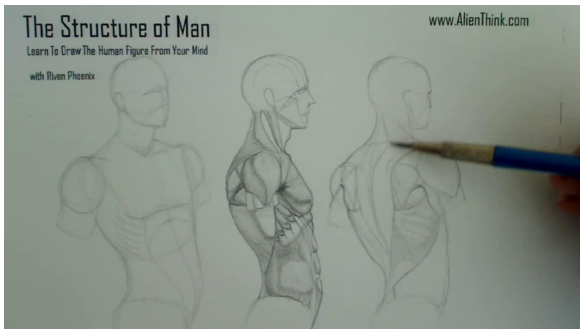
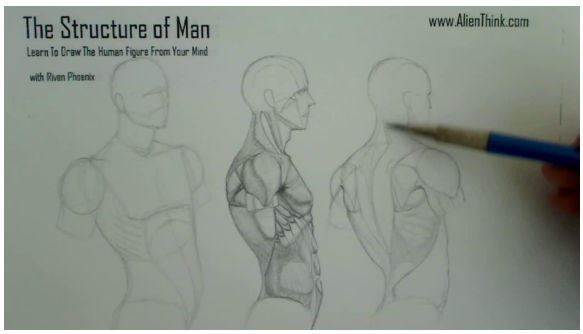
209		So this is really like the, I guess here we could say we could, we're being to really
210		understand the importance of getting anatomy, right?
211		And the brain, the mind is just going to be able to pick up on these things, which is
212		to make it aware of these concepts.

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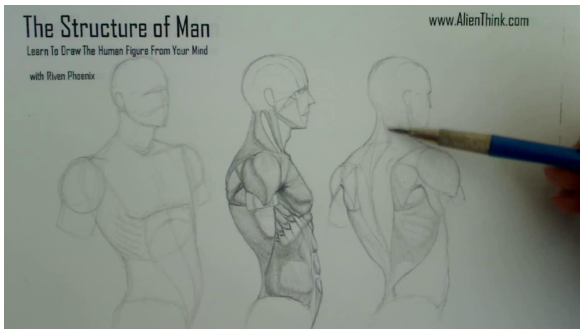
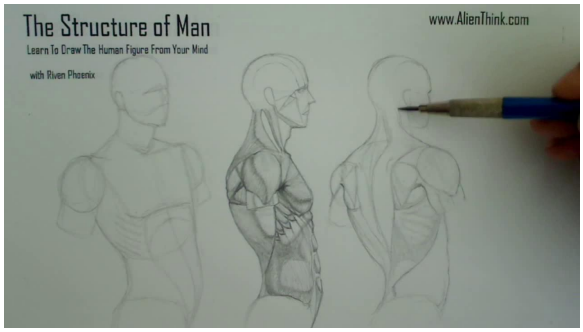
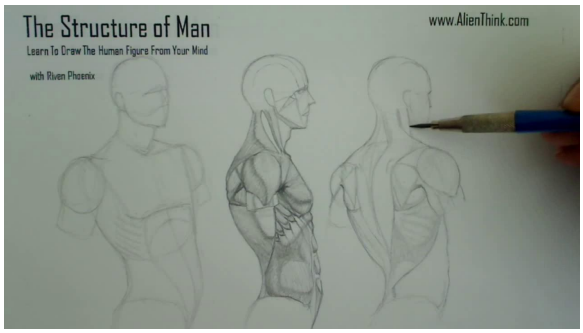
213		So here I'm just going to get this line over here, like this, I'm going to get this
214		idea here, so I'm going to just darken that up because I know that the muscle is just
215		going on the other side over here, right?
216		So this is just going to be like this over here, I'm going to get roughly like a little

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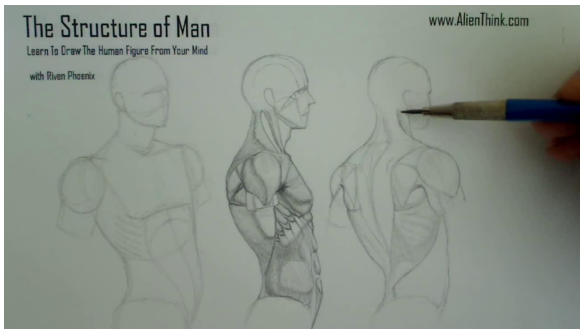
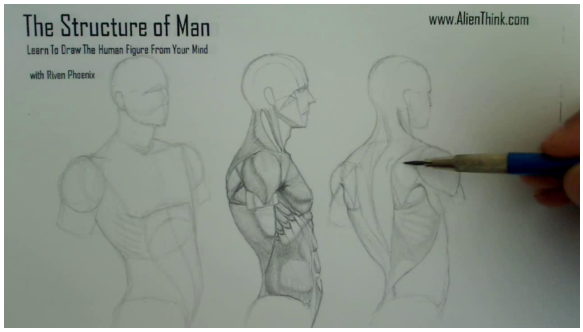
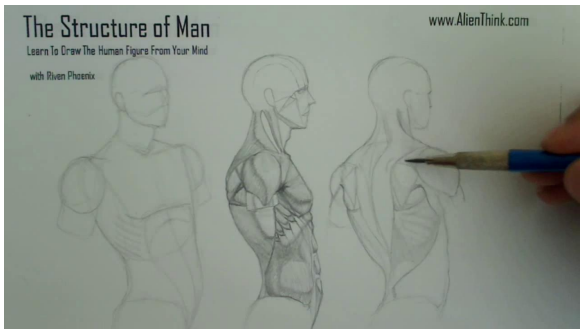
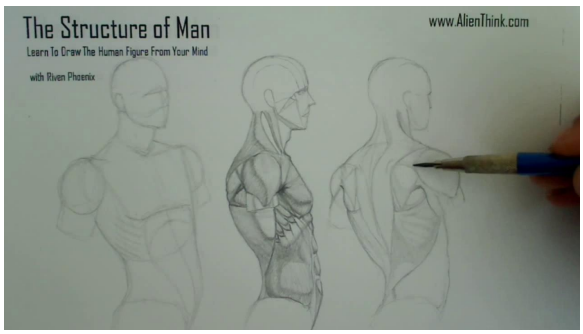
217		bit of shadow work on this guy, right?
218		So over here on the shoulder, we can now put this in now again, I'm just showing you
219		all the forms here, right?
220		You got to think that how does surface, what is really the difference between surface

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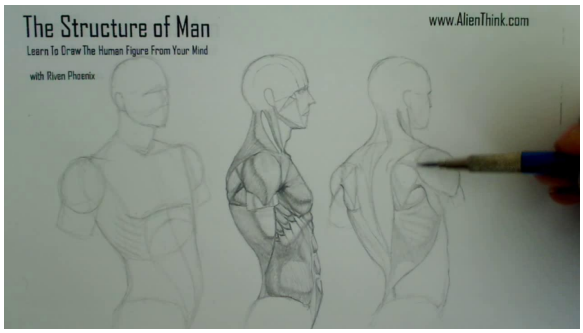
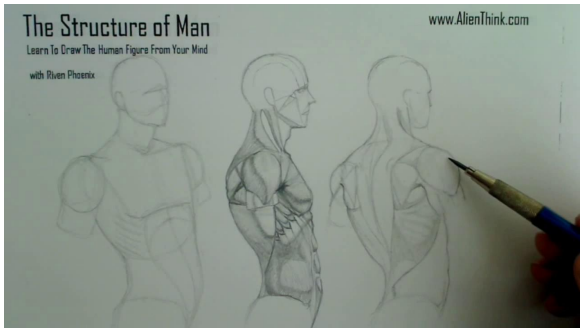
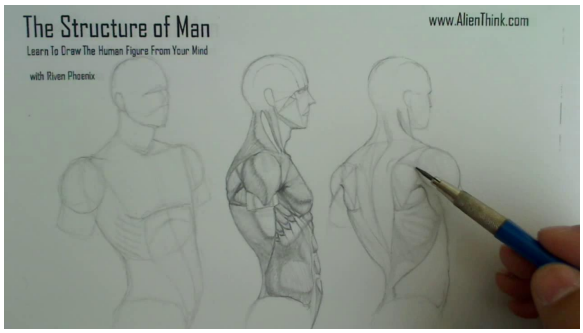
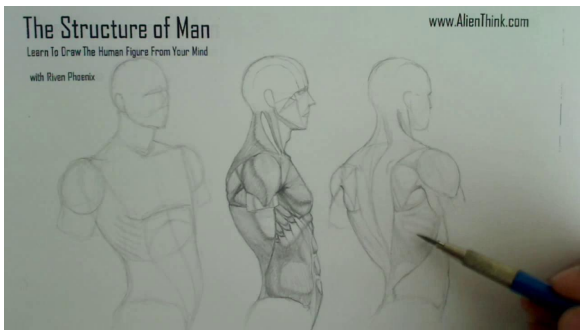
221		and anatomy and conceptual drawing and what will, the conclusion that will come up with?
222		Yeah, okay, one more thing here before is, okay, so the conclusion that will come up with
223		that it really depends on the history of each muscle, right?
224		This is what Michelangelo is talking about through his drawings, is what we're saying

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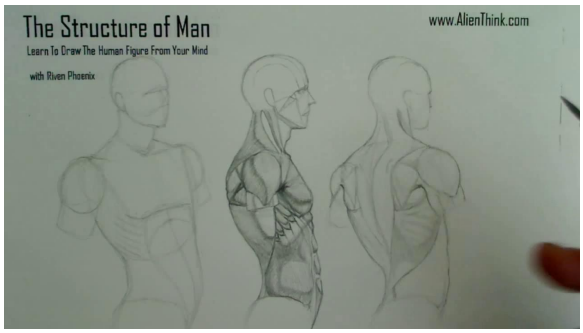
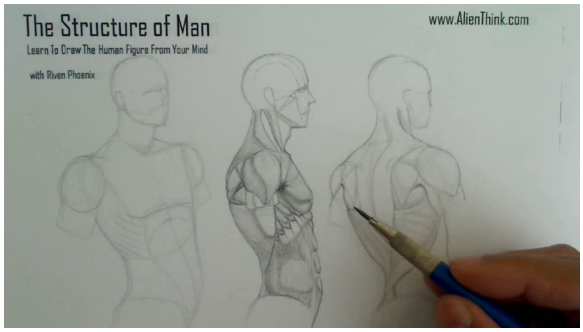
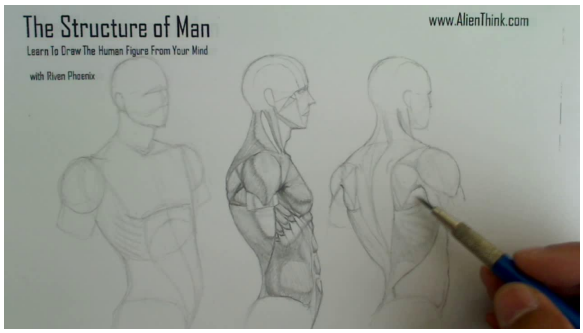
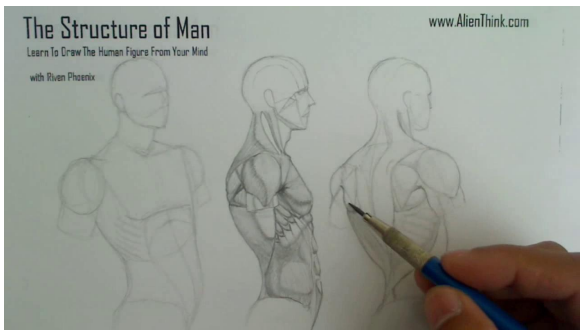
225		in this, our tricks they're thinking, that you really have to think about the history
226		of the muscle.
227		What could have this person done to make this muscle much more bigger, right?
228		Because over here we can make this muscle more smaller, over here this could be more

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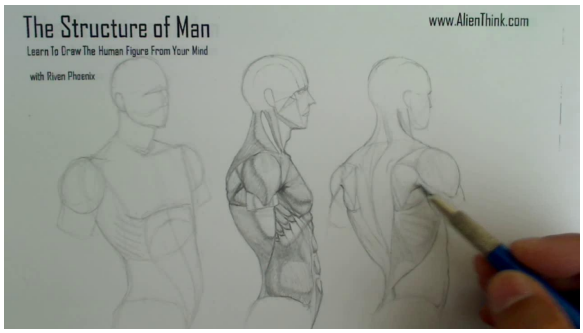
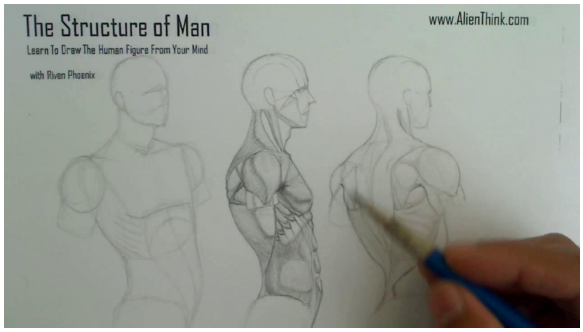
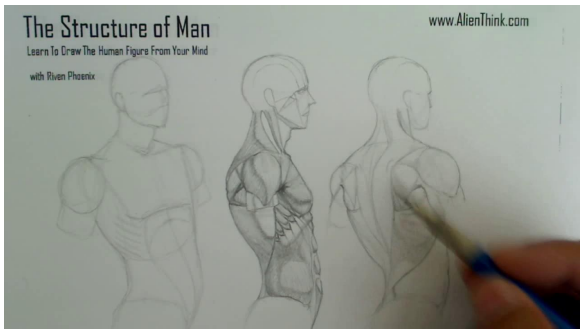
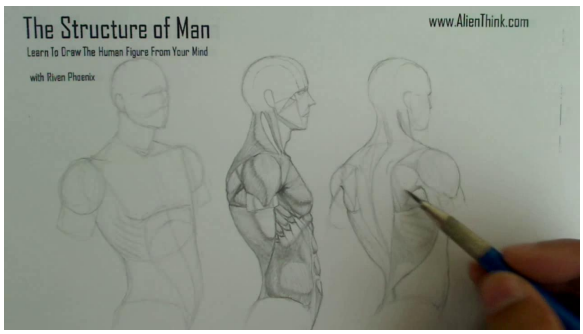
229		smaller, this could be more smaller, right?
230		Muscles will fluctuate, they're not going to be even, and this is what causes the dynamic
231		that happens in surface anatomy on the human body, right?
232		Every muscle is going to have a history as to what it did in its lifetime, and that's

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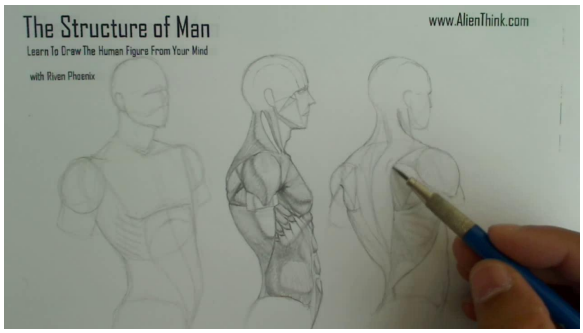
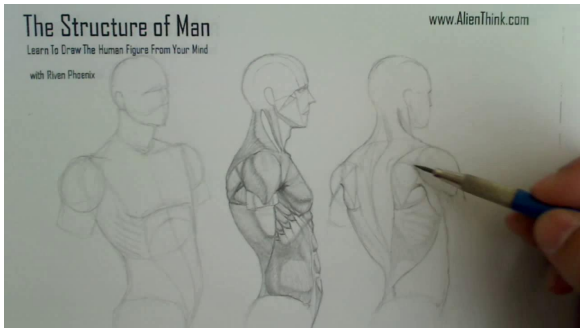
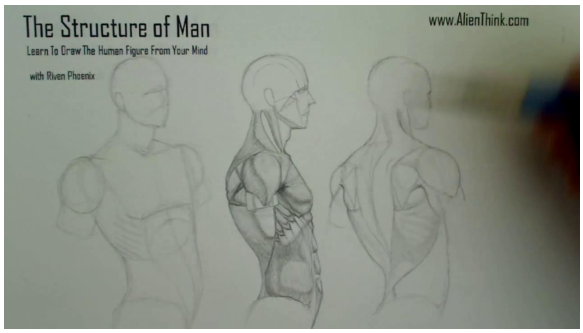
233		all we need to think, as long as you know the muscles, you can do it this way, that you
234		can erase some things, or you can add some things.
235		Okay, so over here, look at this, that from here it's on a curve, right?
236		Look, it curves here, just like we have an understanding of this, but look, it's not much.

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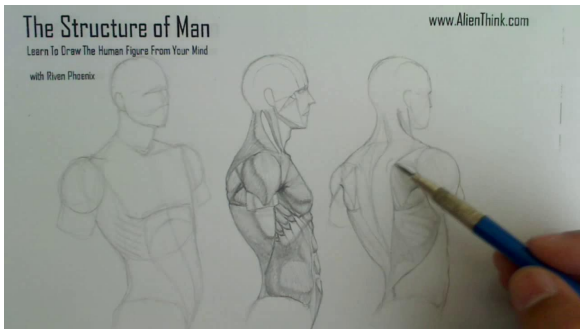
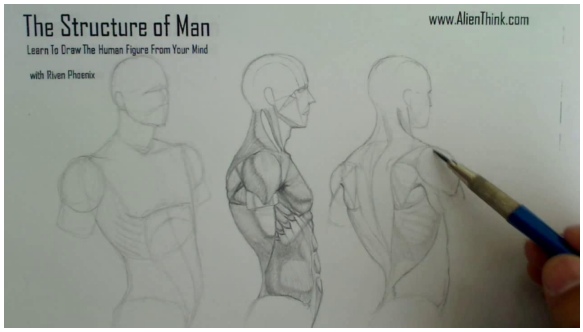
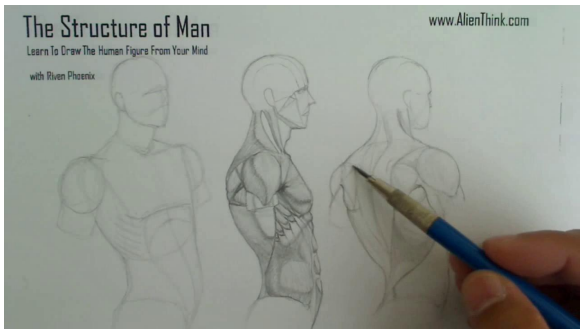
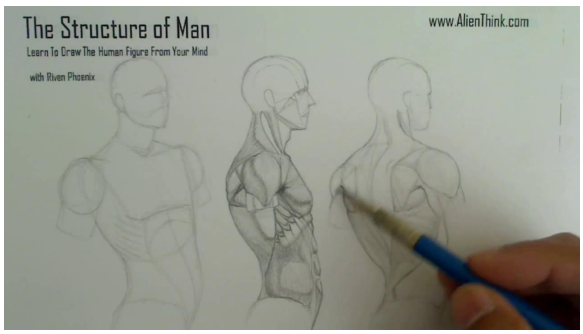
237		So to understand this, what you should keep in mind is really there's a flat area like
238		this over here, the carbs, right?
239		See, over here it's really going to be a flat, this is only making a bulky, but it's
240		really a flat area of this angle.

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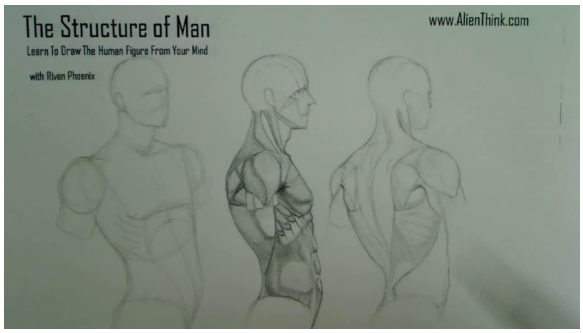
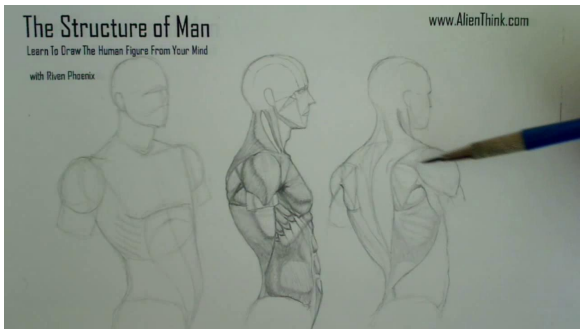
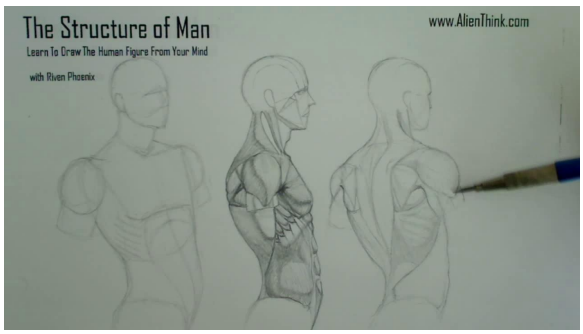
241		So when we actually shade this in, what we have to do is keep that in mind that this
242		is really coming more towards us, this way, but it's more halfway over here, right?
243		So if we had to shade this in, really we would have kind of done it like this, right?
244		We would show the delt white more in this way, because it's going more towards that end.

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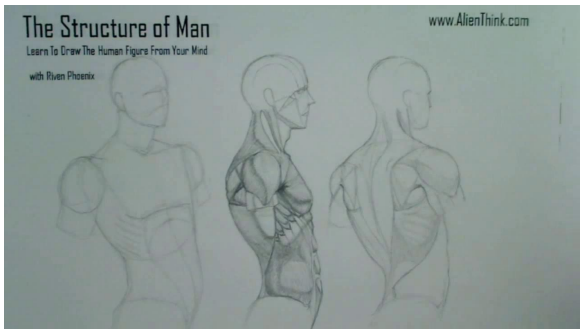
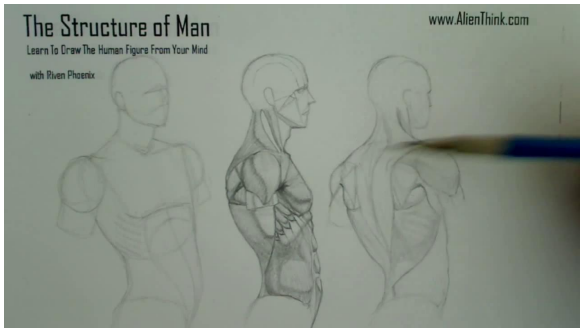
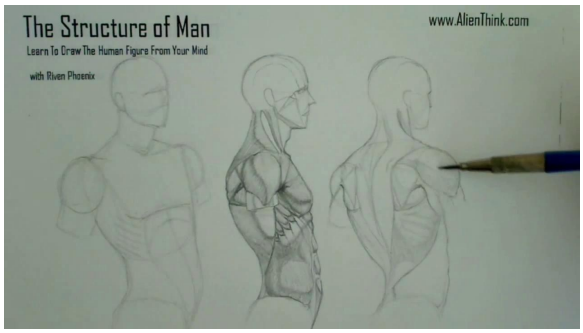
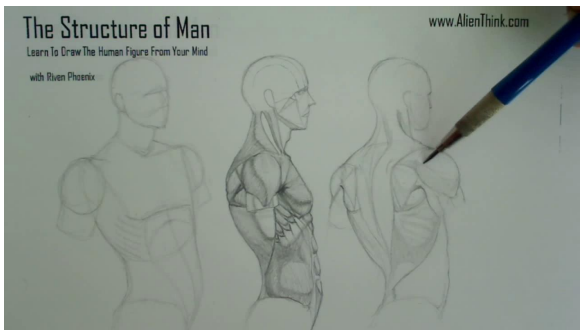
245		Okay, so keep that in mind that it doesn't really work this way over here, and you'll
246		start to notice this on the back of people that this area is really more flat like this
247		in a triangular shape, right?
248		So here, we're just going to do it like this, that's what it is, so obviously this part

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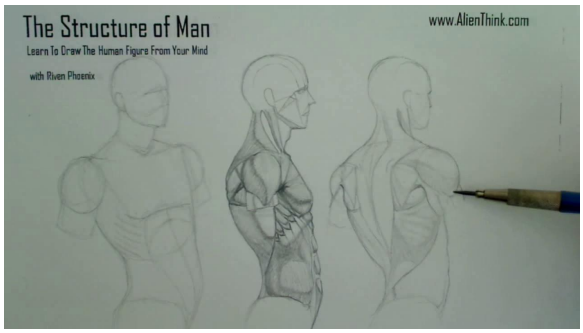
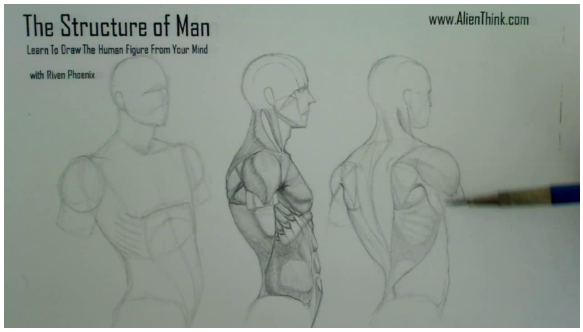
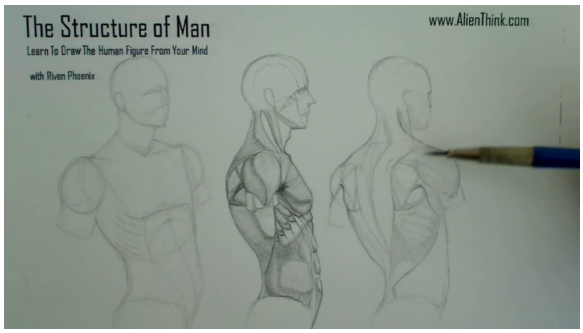
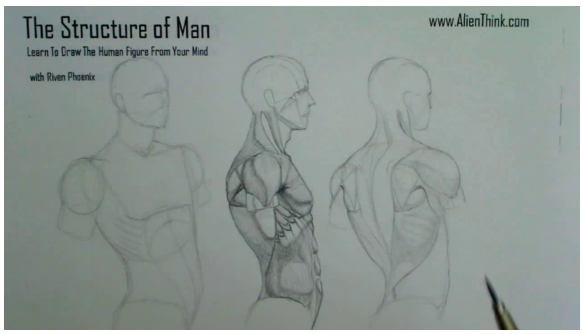
249		is going more down over here, right?
250		So for the tricep, here we can just shade this in like this, that this is how the tricep
251		is going to be, so light is hitting it, and I'll probably just get like a little bit
252		of a highlight under here.

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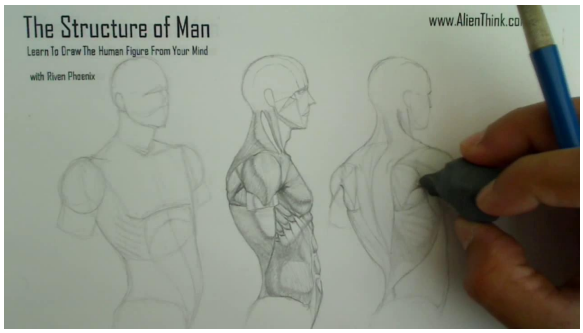
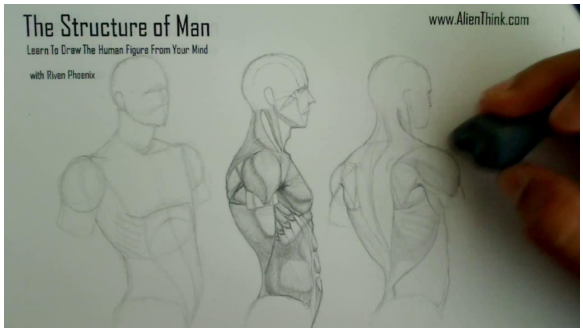
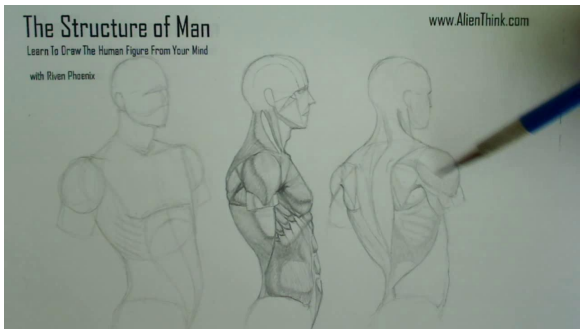
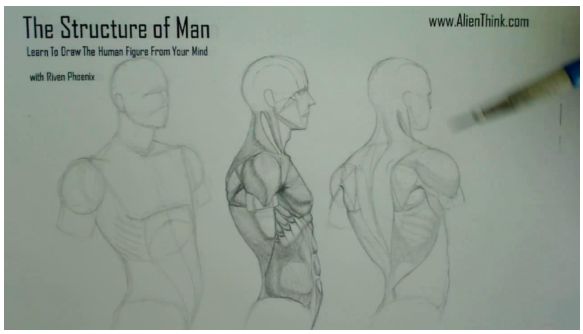
253		Right, so the point of this exercise is really to understand some of the forms here, right?
254		And we can like decrease the size of this too, if we don't like it too much, we can just
255		clear around with it.
256		Okay, so we understand really this concept over here, so now let's understand this, so

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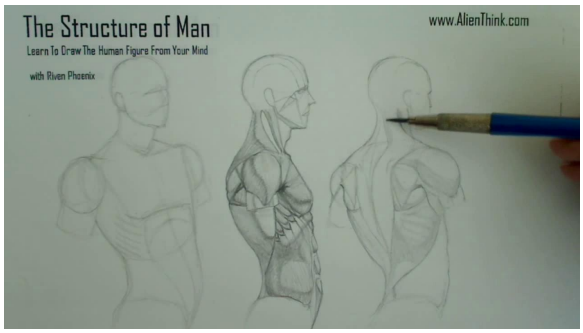
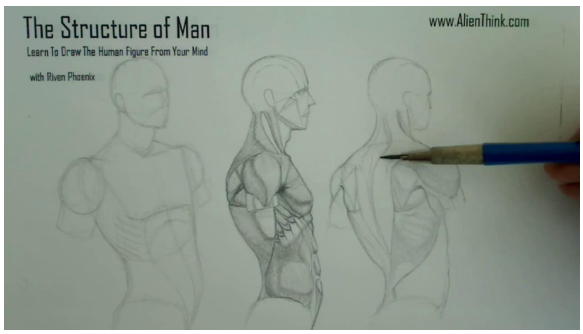
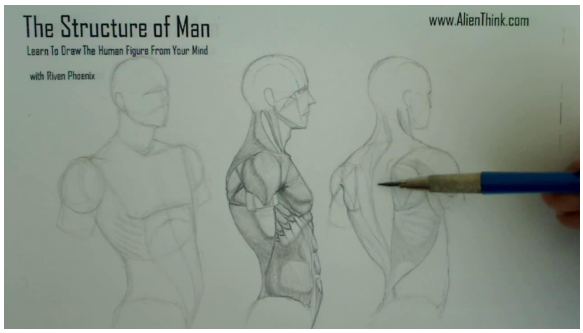
257		really over here, the light is going to be shining, it's going to hit this and it's
258		going to disappear over here, right?
259		So now in the light shines, it's going to have to hit this area over here, so we know
260		that we're going to get a little bit of shadow in this area, right?

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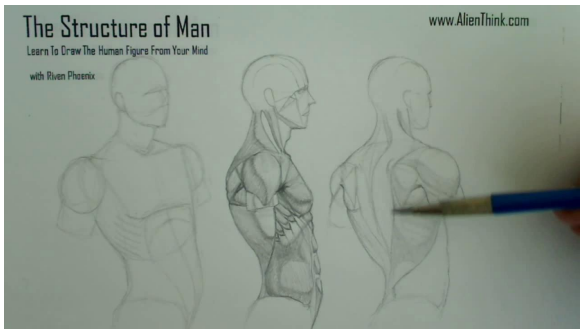
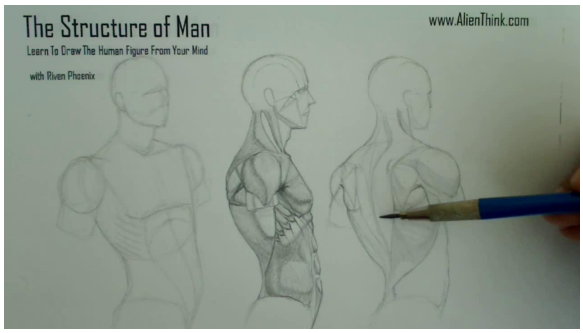
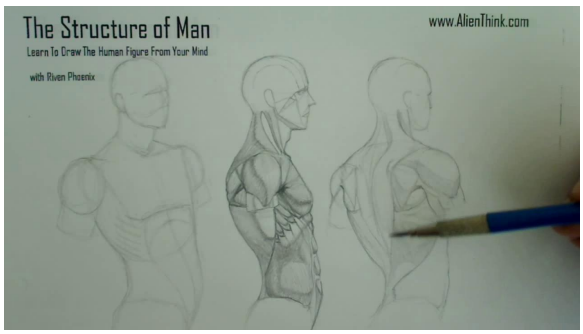
261		And then really this area is going to be more coming out towards us, so we know that, right,
262		it's this curve in here, right?
263		It has a curve, a slight curve, it's going to be like this over here, and it's just going
264		to go like this, let's say, okay, so it's just going to be like this and it's going to

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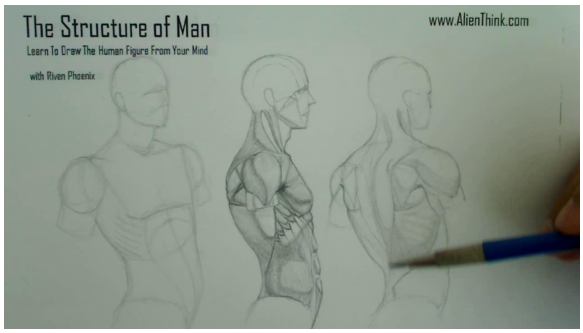
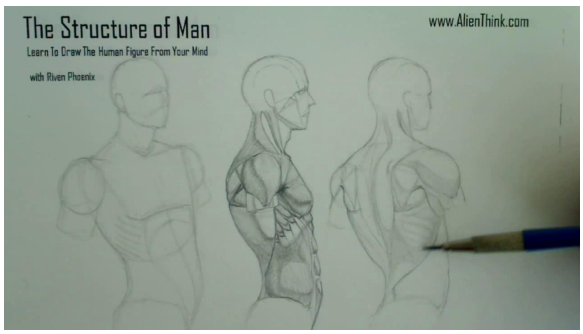
265		have this curve over here.
266		So this is just going to go here, and that's that's how easy this is going to be to understand
267		and this is just going to go in the back, right?
268		So understand that this area is a little more darker because it's going in just like how

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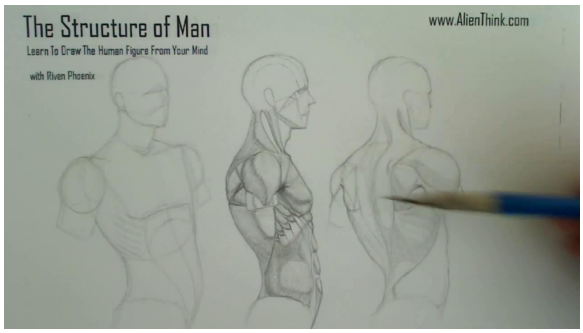
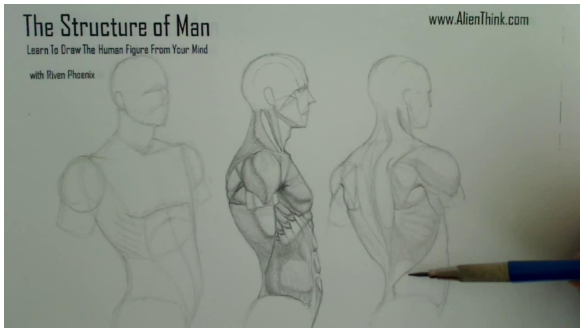
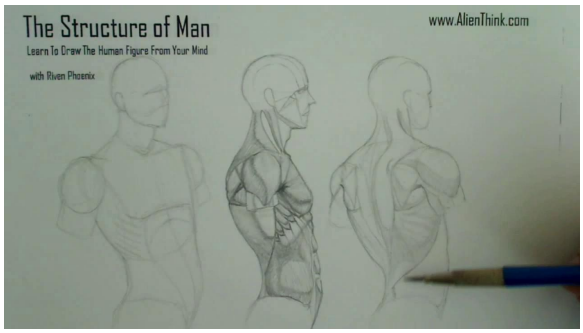
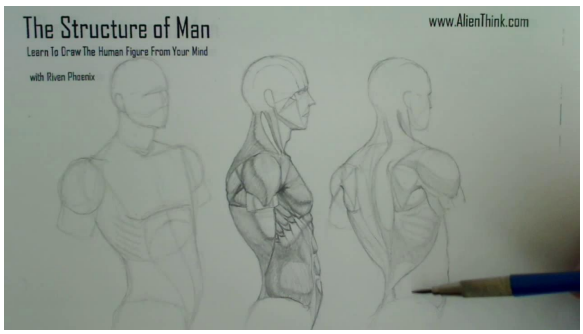
269		we did it here, right?
270		So this means that it's going to start to hit this area over here, it's going to get
271		light, this is going to get light over here, and it's just going to be kind of like this,
272		right?

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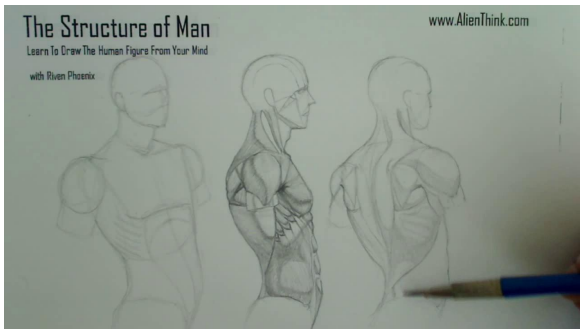
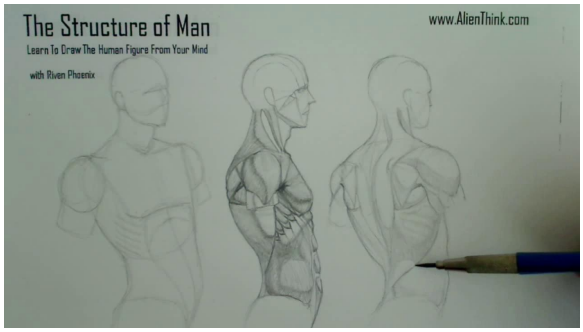
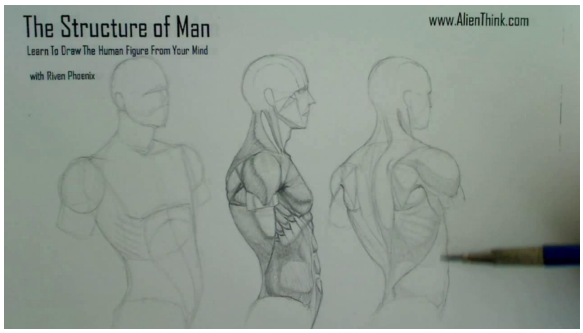
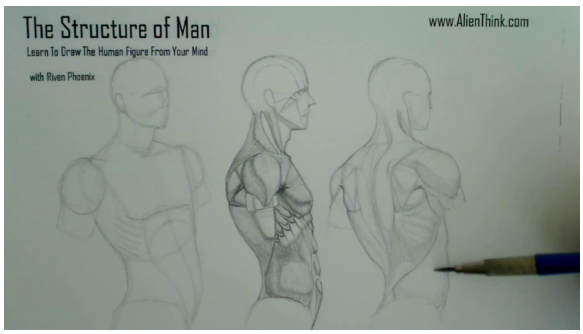
273		So we're going to just feel our way through this first, we're going to get grasp the
274		concept and over here, we're just going to get pretty much the same thing, right?
275		And then we can just fluctuate with that, right?
276		And that's really it, just understanding some of these concepts, what you're doing, right?

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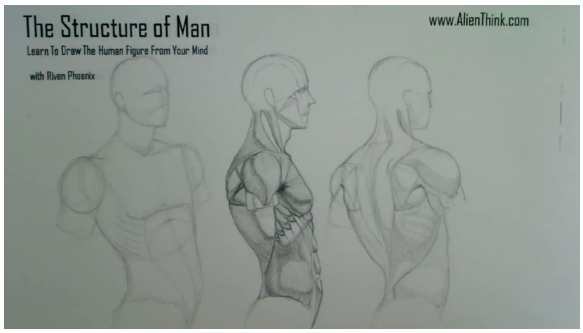
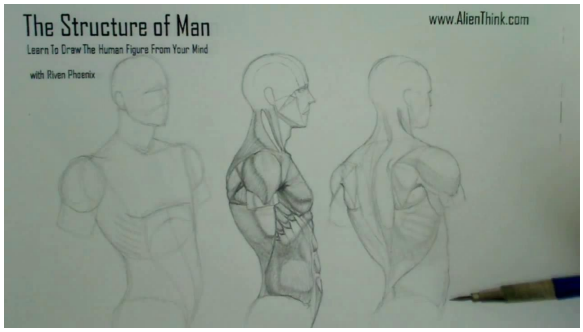
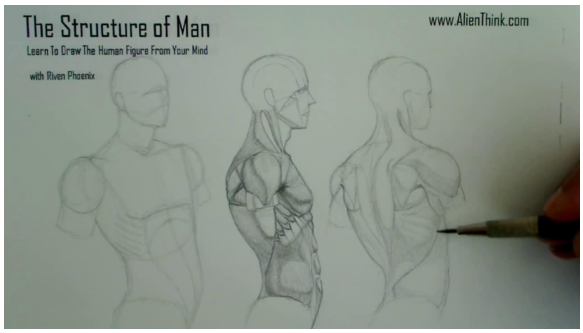
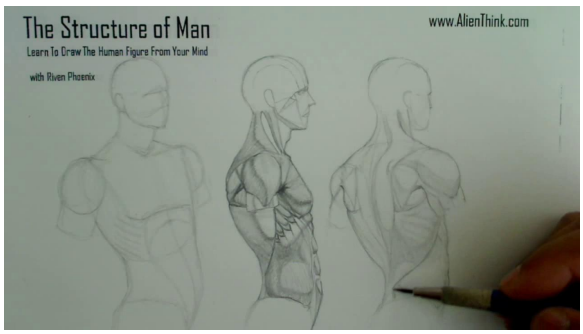
277		And then we can make this go a little more up like this, right?
278		This is twisting a little bit, so it's going to take some of those ideas with it, right?
279		And then we can like put some lines here for the other part.
280		So all of this is going to be like this triangle over here, so this is really just going

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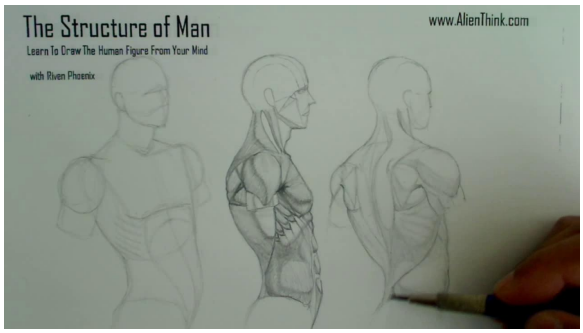
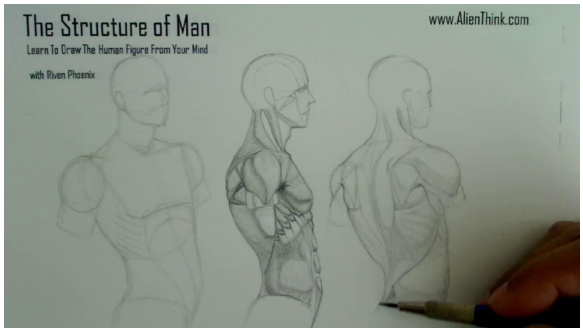
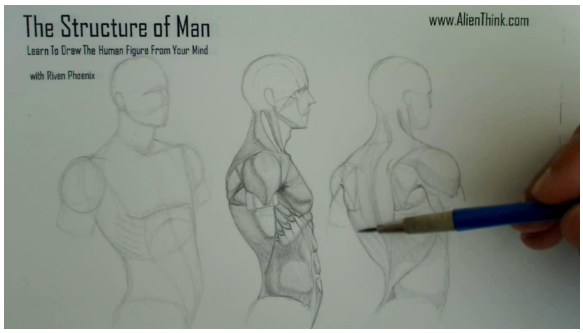
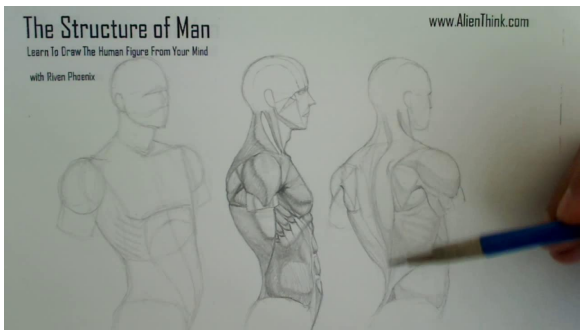
281		in the back, right?
282		This is just going to go all in the back over here, so obviously the light source is like
283		this, we know that right, this area, all of this area really is just going to be now
284		dark, right?

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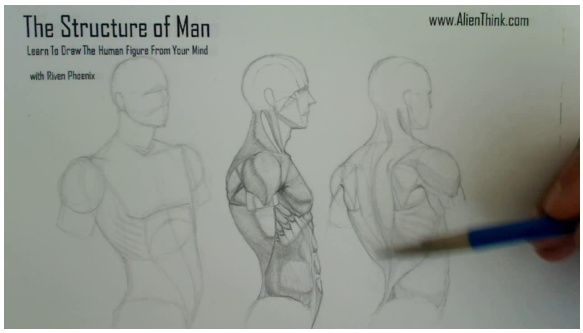
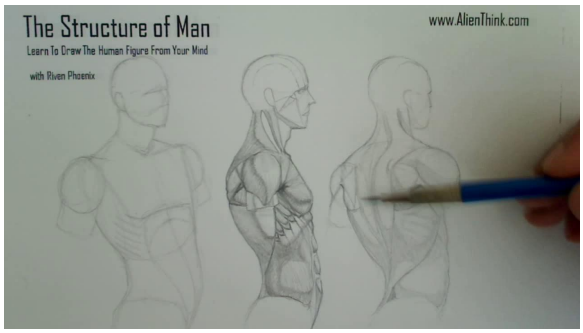
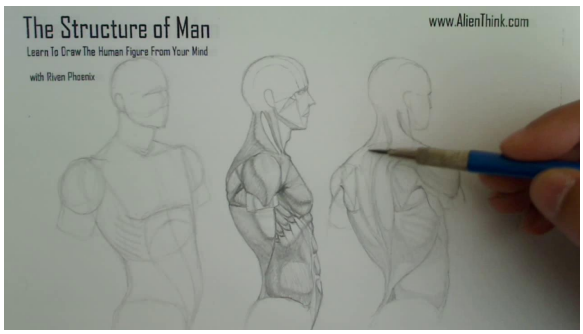
285		It's going to start to hit the area like this, right?
286		So you can see which is conceptually coming up with how light is striking to get to start
287		to understand the forms of this stuff.
288		So we know that right, we're going to get this white area over here, so really all of

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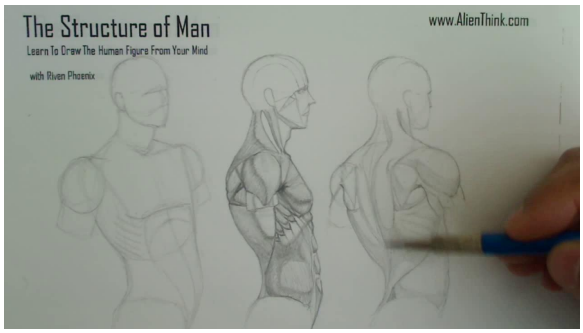
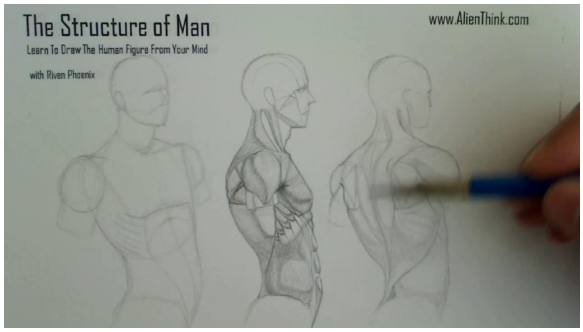
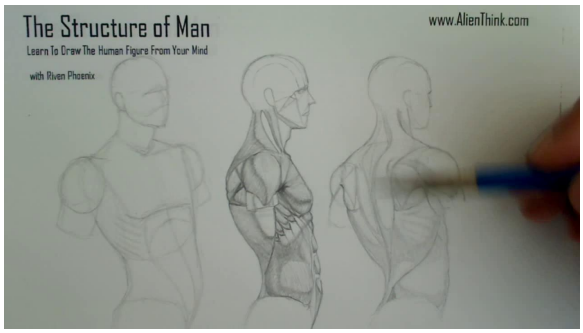
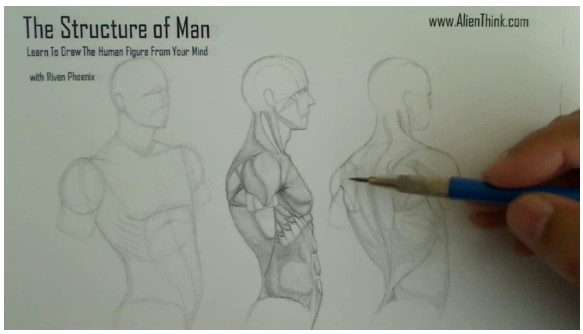
289		this area here is just going to be much more darker, right?
290		But the light is hitting this area over here, so it's going to be just doing, right?
291		We got to think this in 3D, and over here I'm going to get this conceptually, an idea
292		like this, and over here I'm going to get the same thing that the light is really hitting

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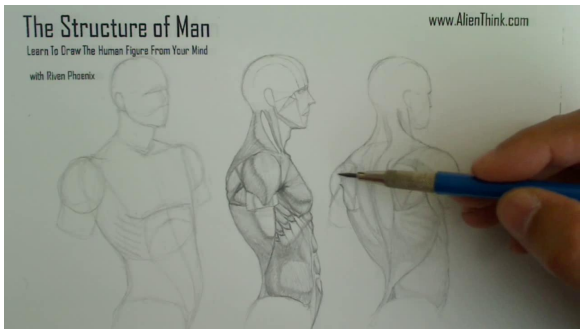
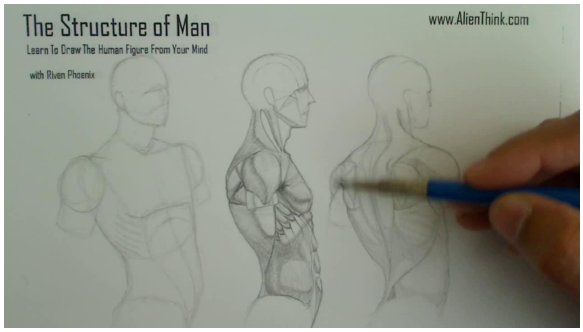
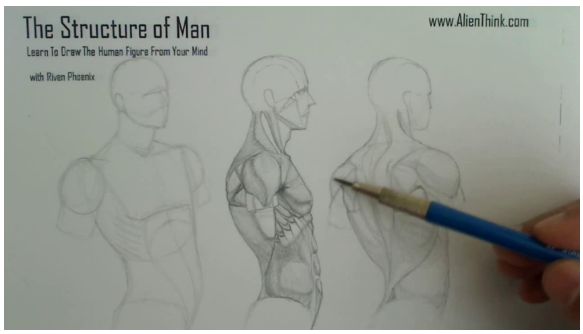
293		this area over here, and this is the part where we'll just put this in shadows over
294		here, right?
295		So we'll erase some of this part, so we can start to see the top over here, right?
296		So this would be the shoulder, and we know that this is more of a flat area going this

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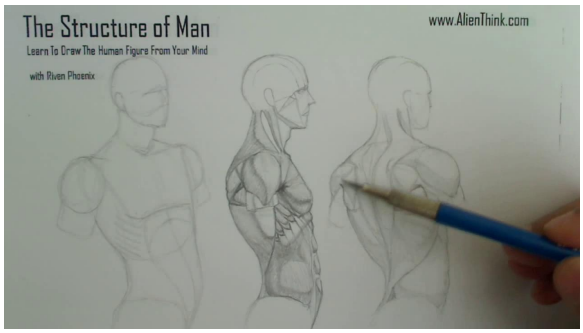
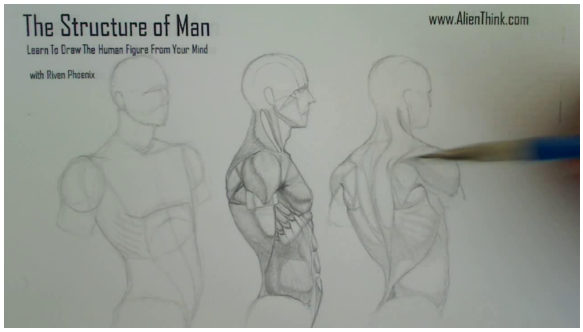
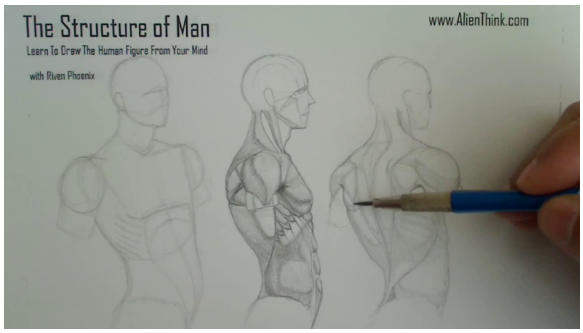
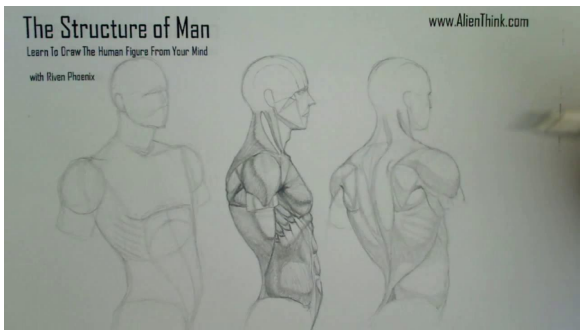
297		way, and it's just going to go this way, and I'm just going to get this area over here.
298		But look, this muscle is so small that it didn't even appear here, right?
299		So because it's not like we have to draw everything out, just showing that how perspective
300		would work, right?

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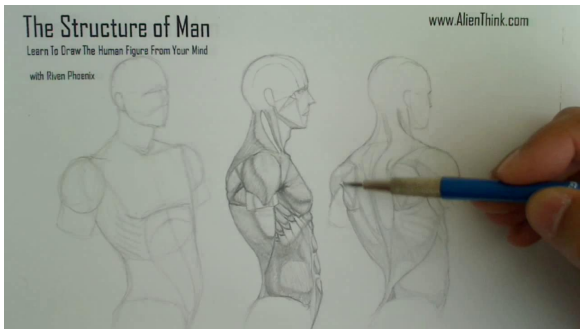
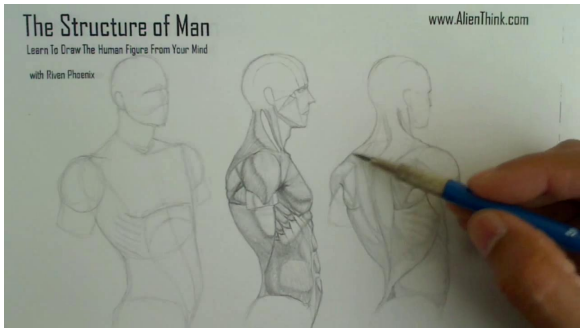
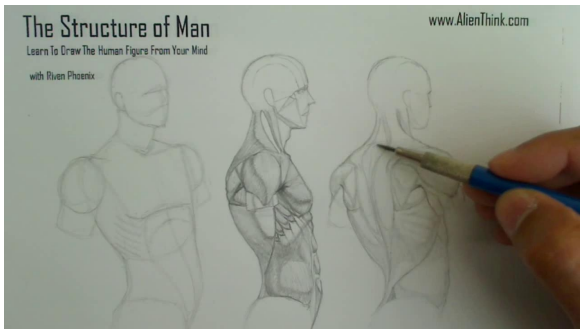
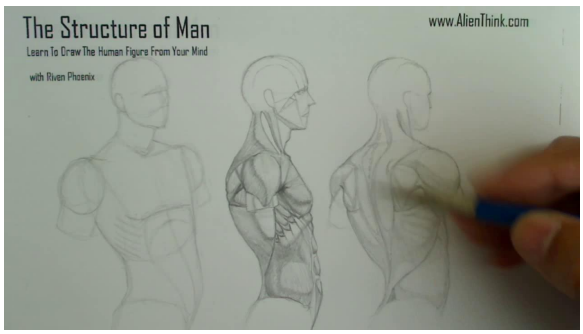
301		You could put a tick mark to show that that's what's going on in the back, okay?
302		So now basically we just got the whole thing done, and here we know that, okay, this is
303		going to be the 12-1-2, and we're not going to always see these marks here, they're just
304		going to go in, but the important thing to understand is this thing really is going to

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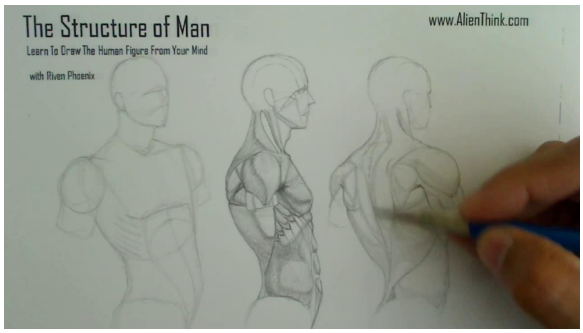
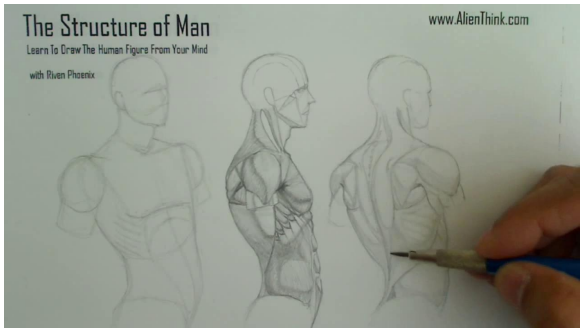
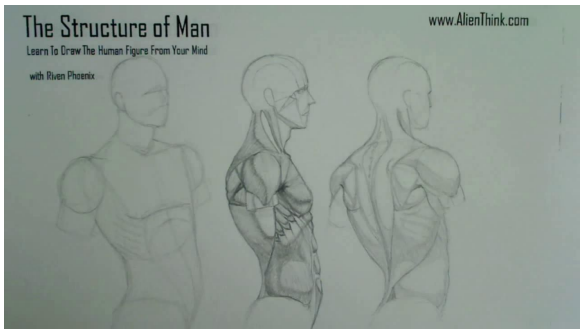
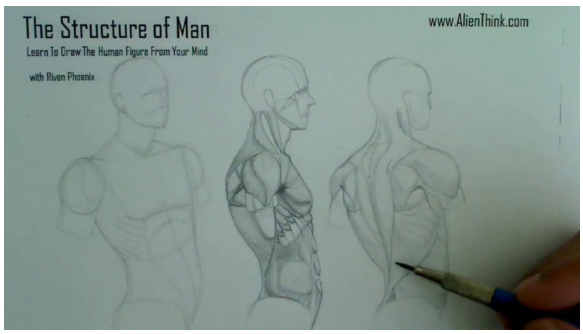
305		be much more darker, because the spine is now going inside over here, right?
306		So here we've basically conceptually understood that, right?
307		So here in the end, just know that obviously it starts being a muscle over here, right?
308		So we haven't actually made this into a muscle or anything, okay?

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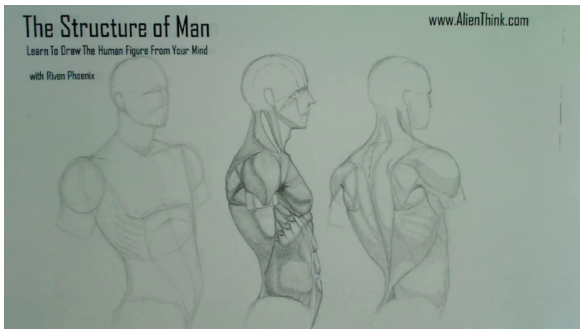
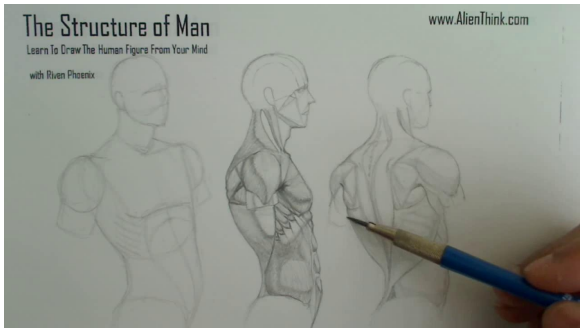
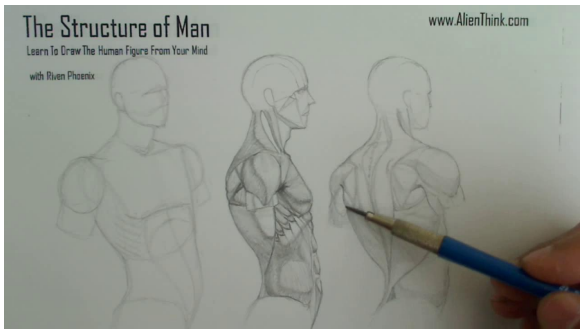
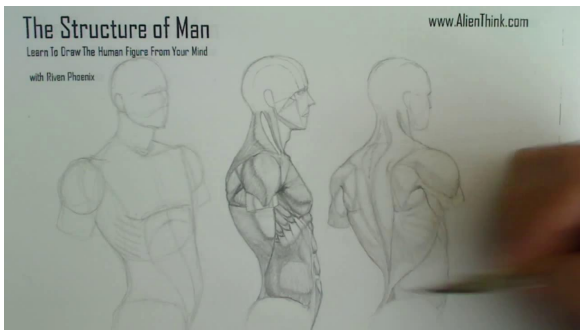
309		So once we understand at least this much about this, so let's actually finish this off
310		here, and just do the little bit of shadow work for the tricep over here, and we're beginning
311		to understand this kind of, that's just going to be really just more darker in that area.
312		Okay, so now we can erase some of these lines, and just clean up the drawing a little bit.

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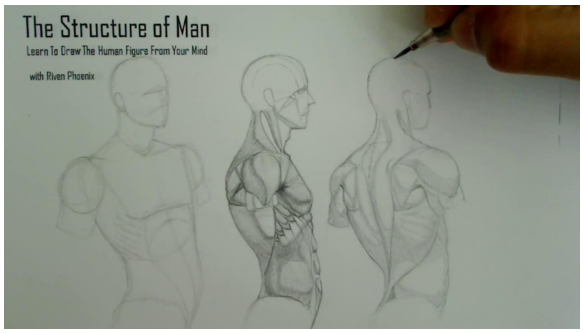
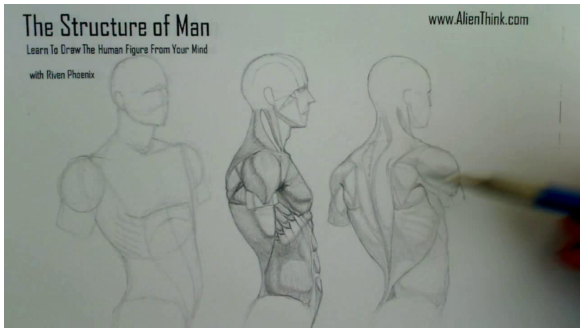
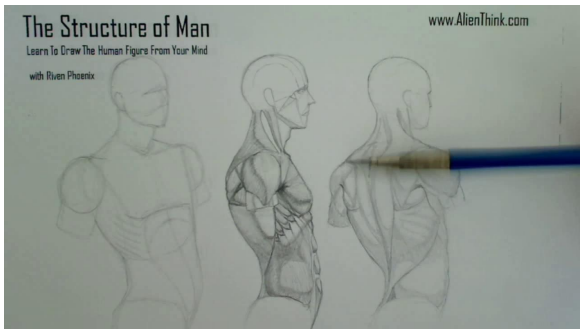
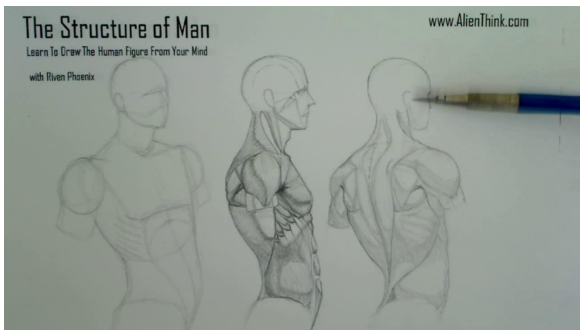
313		Okay, so you can see how quickly we're starting to move towards understanding the surface
314		right? So really didn't put any marks here for the muscle.
315		So here we're just going to get this a little bit of a skin tone, this whole figure,
316		it's roughening real quick, right? And this will start to make a jump off the paper,

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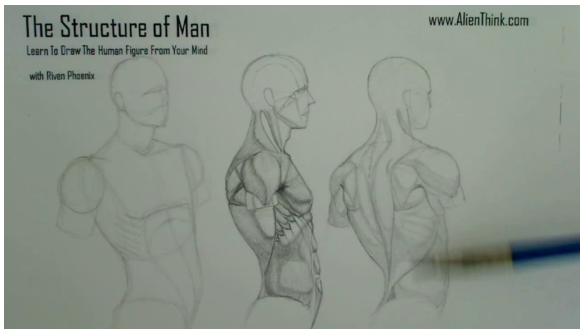
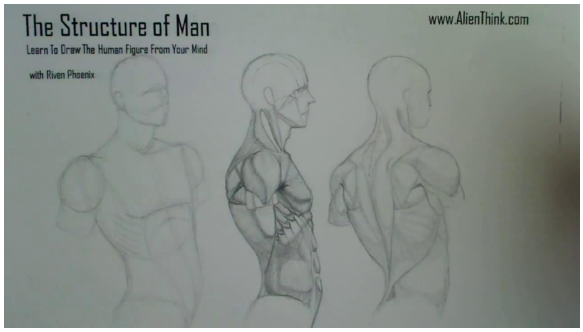
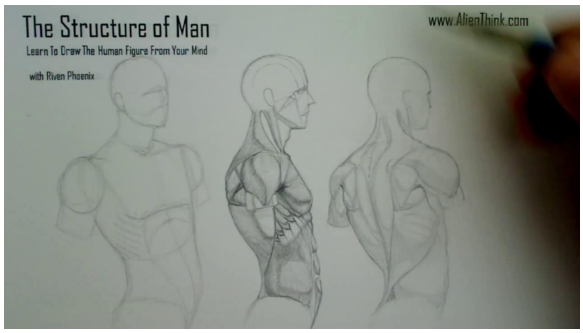
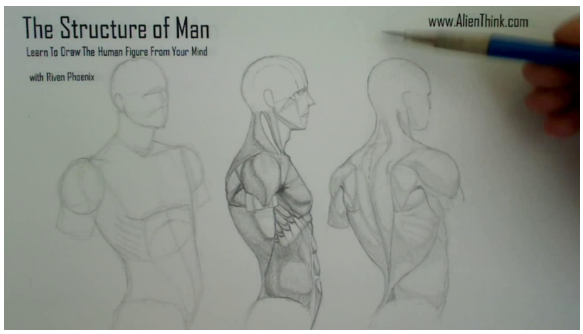
317		and you can make more darker shadows if you want to.
318		Okay, so now I want to show you something else here, is that okay, we got this,
319		now we want to understand this with a line of understanding, how would we conceptually grasp these ideas?
320		So let's say that the line of understanding is now going to go like this.

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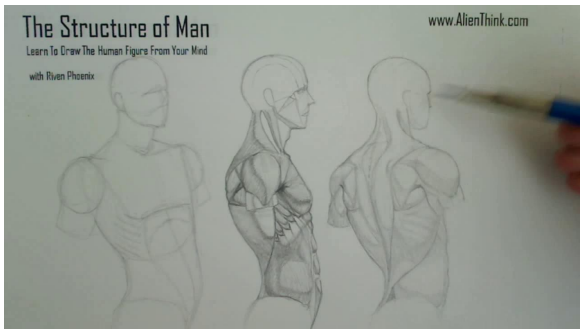
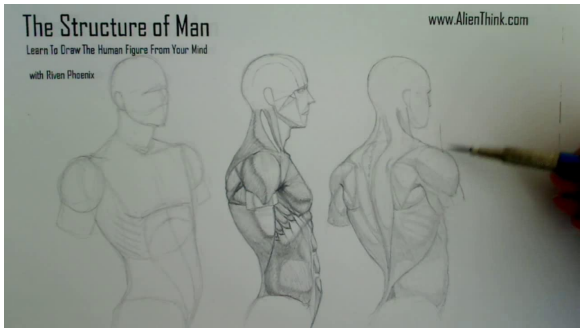
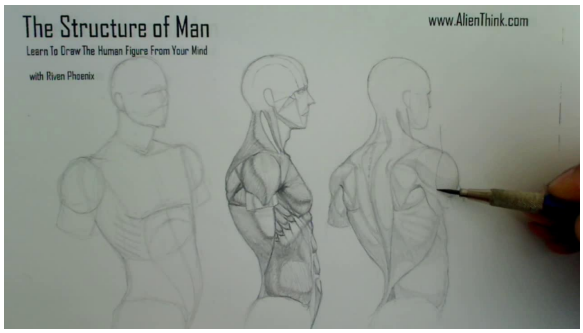
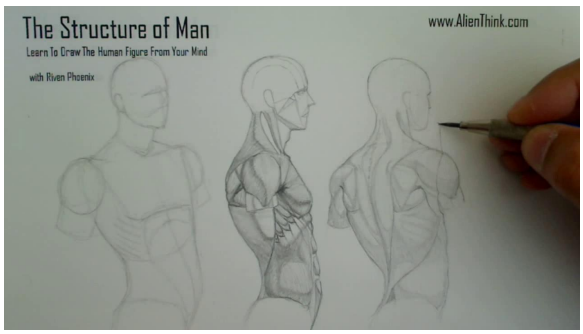
321		Let's actually do it here first, right? So it's going to go, it's going to hit this, right?
322		So now we're going to understand, okay, look, it's really coming out over here like this,
323		and then it's going to go over the tricep over here, and then it's just going to go down, right?
324		This way, so let's say that this is the line of understanding.

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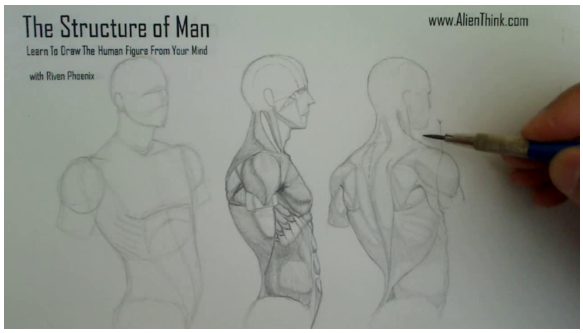
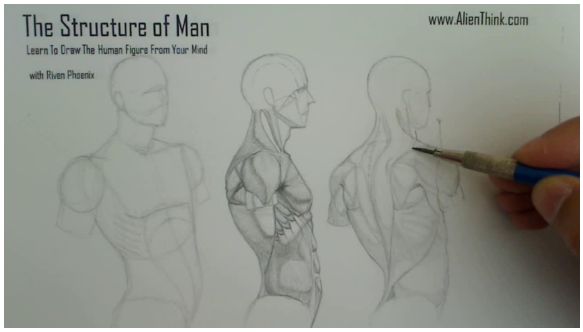
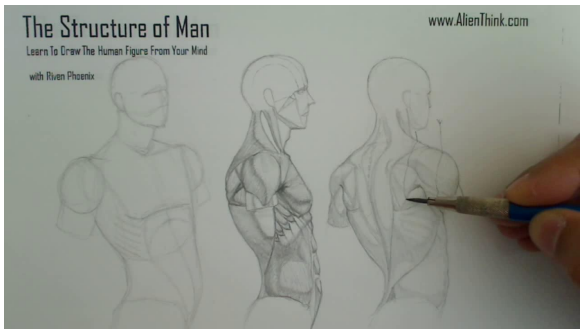
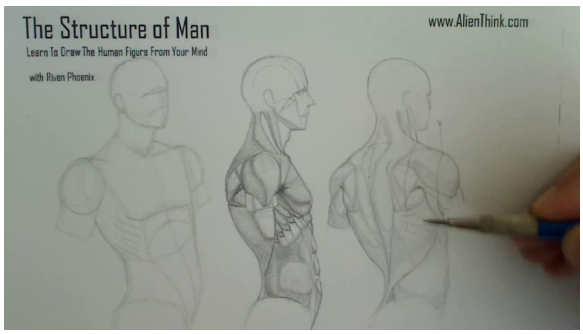
325		And then over here, let's see if it hits here, then we have to think, okay, well,
326		it's really going down this way, this way, and then it's going to go up this guy,
327		do a little bounce, then over here it's going to go this,
328		it is like this, and then it's wants to go in, out, and then it's going to go out like this and this, right?

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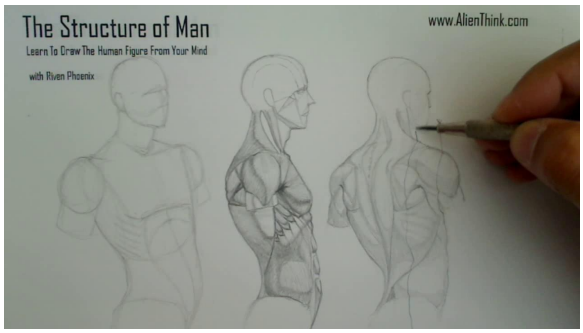
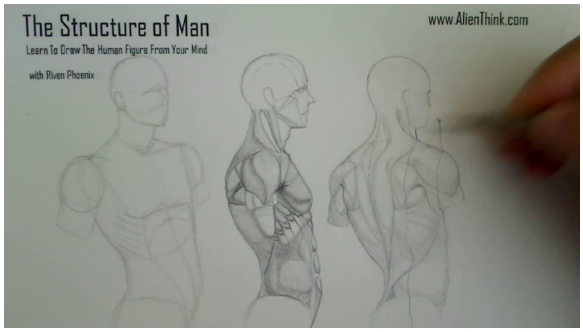
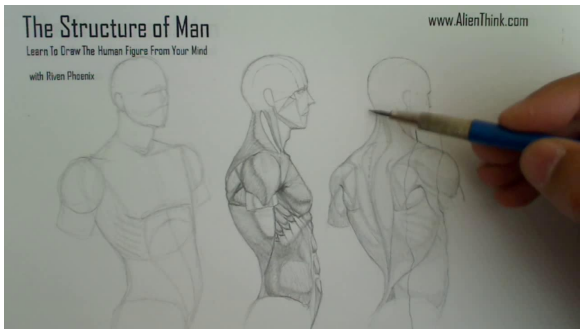
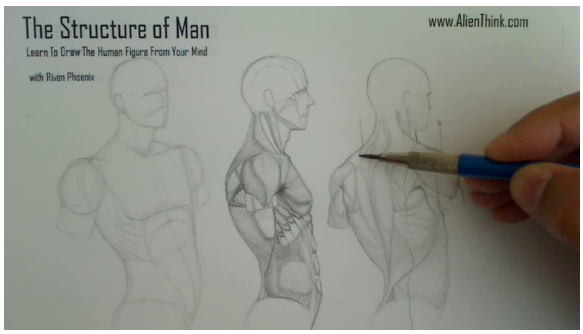
329		It would be like hitting over here, okay?
330		So that's what the line of understanding allows us to do.
331		So let's hit it over here, let's see what happens, okay, it's going to hit here, I know that,
332		I'm going to, it's going to kind of like go up, right, it's going to go down like this over here,

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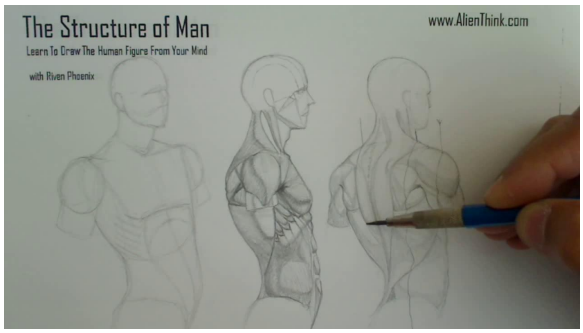
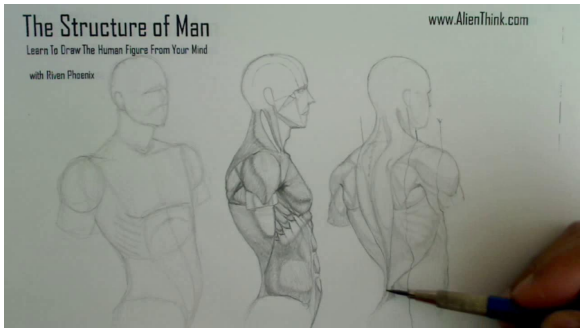
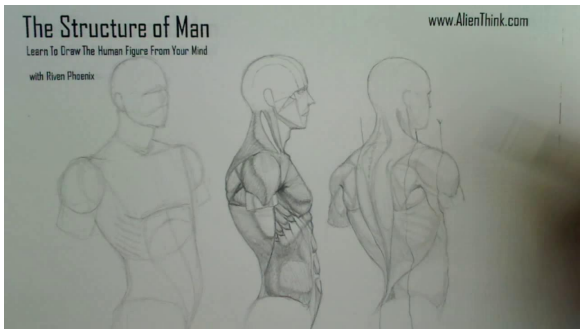
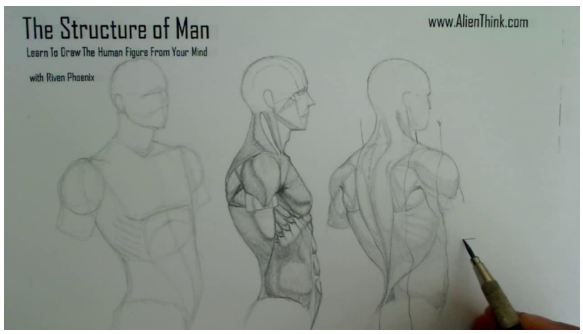
333		and then it's going to come down over here, this is going to be a tricky one,
334		and then it's going to go up from that area, it's just going to come down, right?
335		So going sideways, if we hit this here, let's see if we hit this here, what's going to happen,
336		that's going to go hit here, and then it's going to go up like this, it wants to go in,

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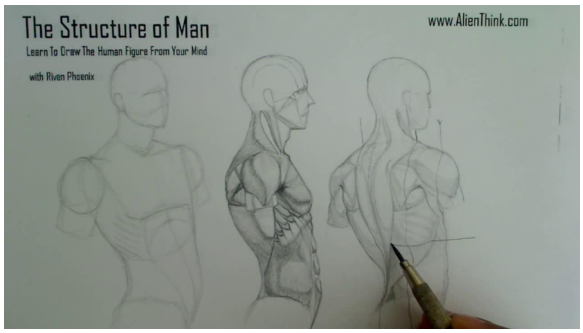
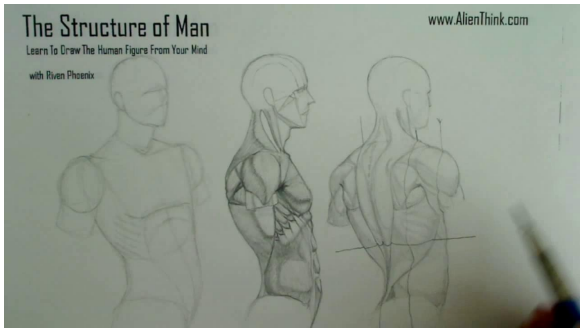
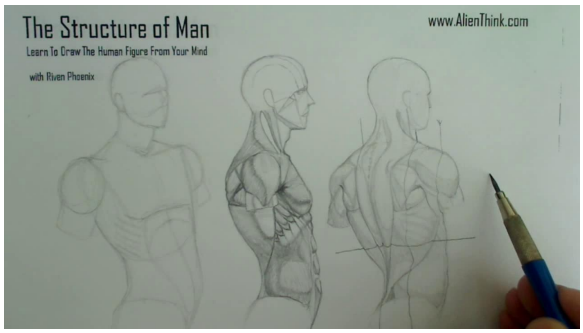
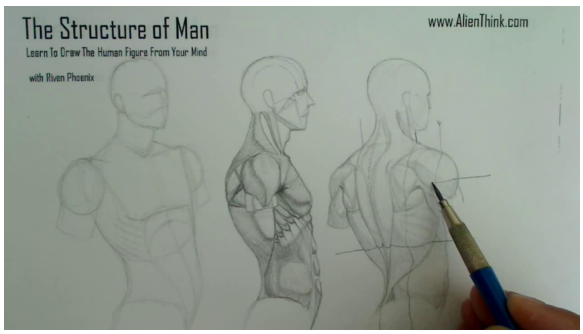
337		it's going to go in, it's going to go in like this, and wants to come out the other side, okay?
338		And then now let's hit it over here, how is it going to go here?
339		So it's going to hit here, it's going to come around this way over here, right?
340		It's going to go like this, it's going to come up over here like this,

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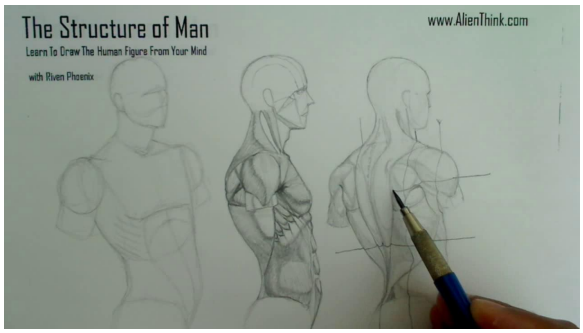
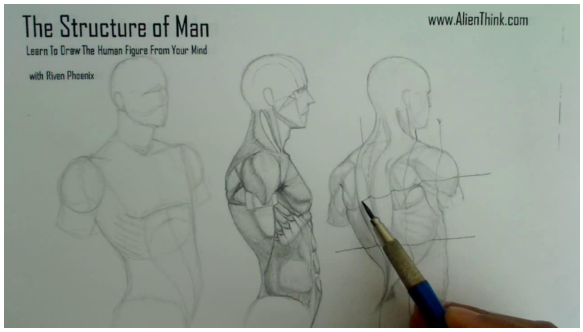
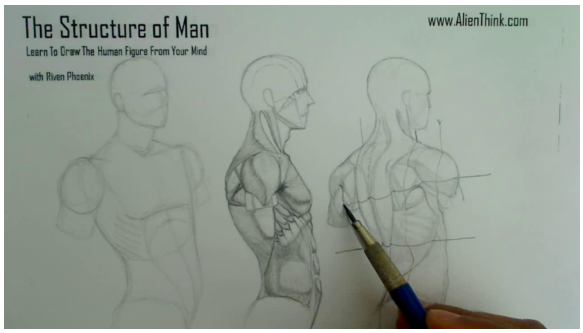
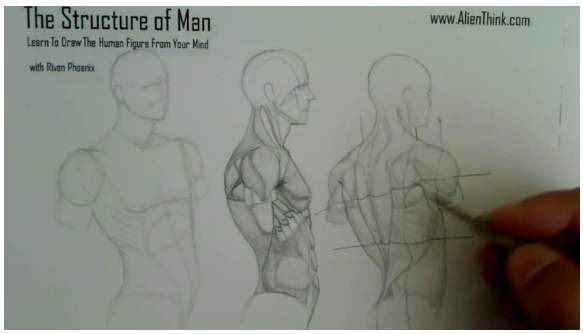
341		and then it's going to go like this inside, and then it's going to go here,
342		see what I mean is this is like this curved, and it's going to be like this over here,
343		right, and then it's just going to go up this and like this, right?
344		So what I'm showing you here is how to comprehend some of these concepts,

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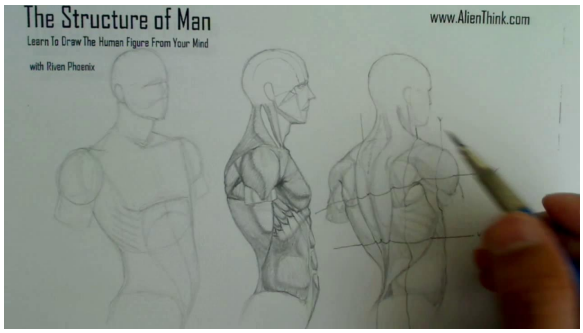
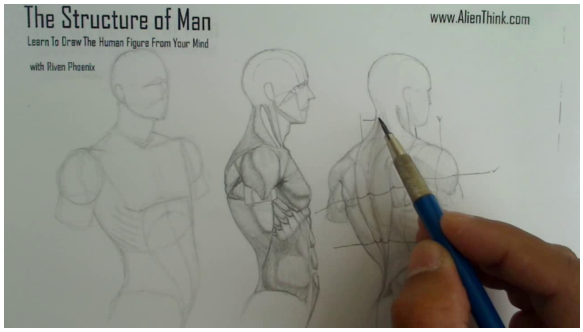
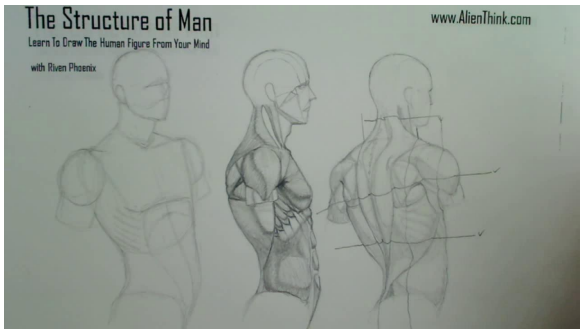
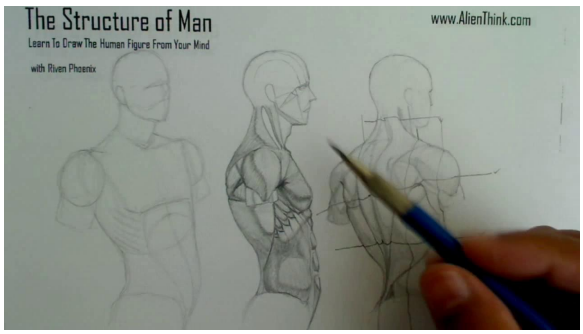
345		if you're having difficulty understanding them, just take a line and begin to understand,
346		okay, it's really coming down this way over here, right?
347		It allows us to understand this concept.
348		Same thing we could do also on this drawing is that we can now take a line,

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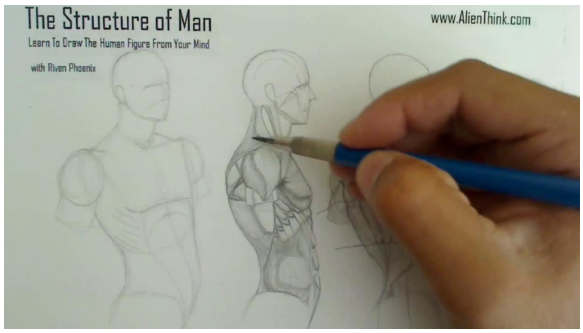
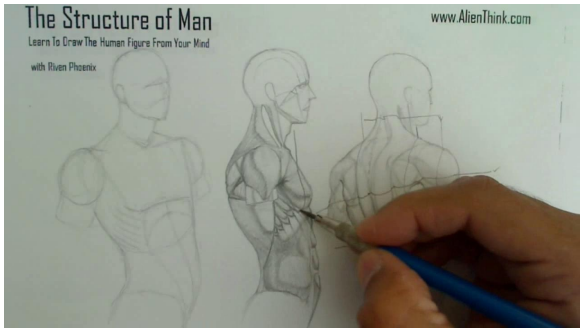
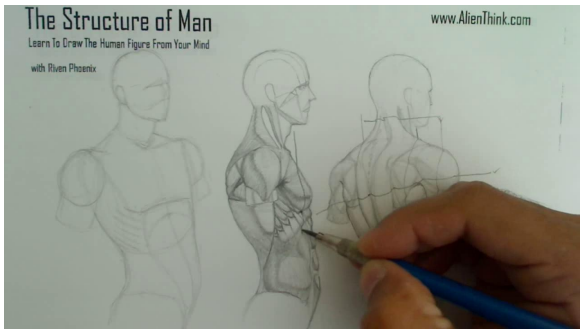
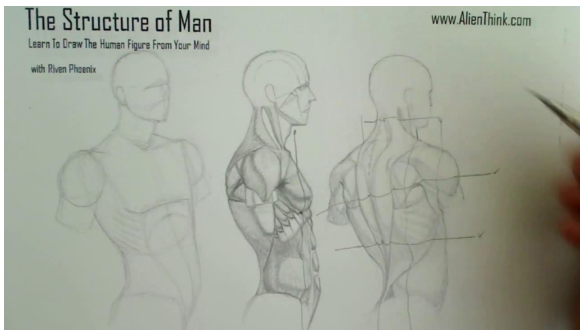
349		let's go over here, it's going to come down this way over here, right?
350		And then it's going to come down like this, right?
351		It went in a little bit over here, then it went in, it came out in, out, right?
352		So we'll use these lines of understandings more and more, right?

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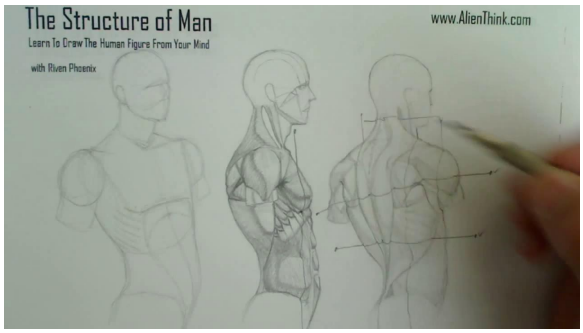
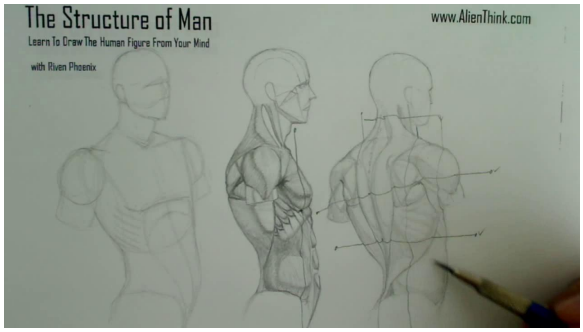
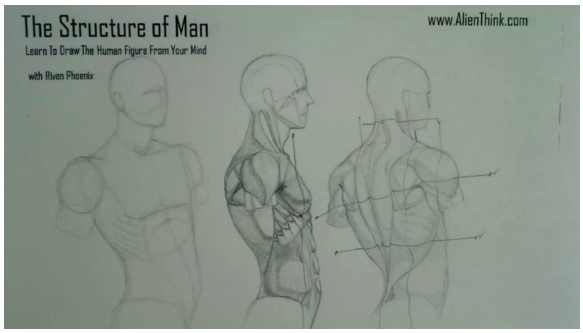
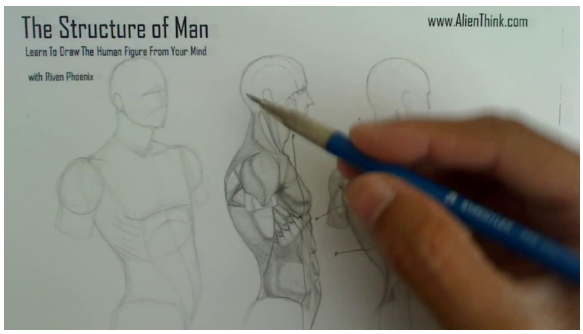
353		Because they help us to understand what's really going on with the figure, right?
354		It doesn't matter which angle you go from, you'll be able to basically create the figure
355		out of wireframe like this, right?
356		So over here in the back, it's the same thing, it's going to go like this,

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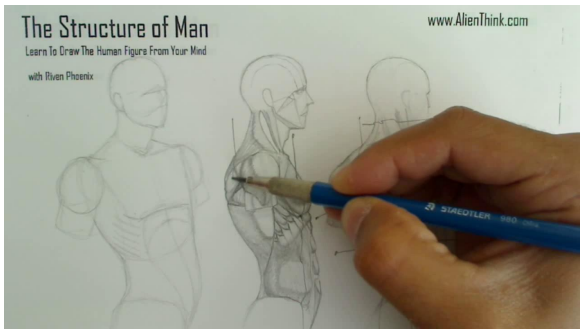
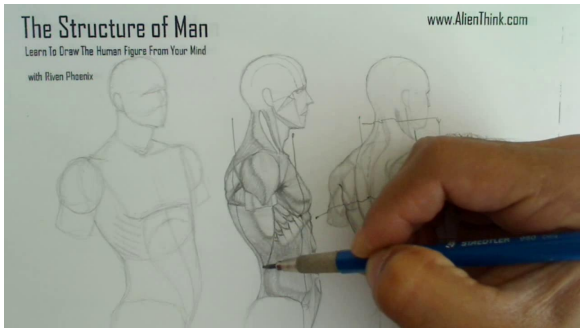
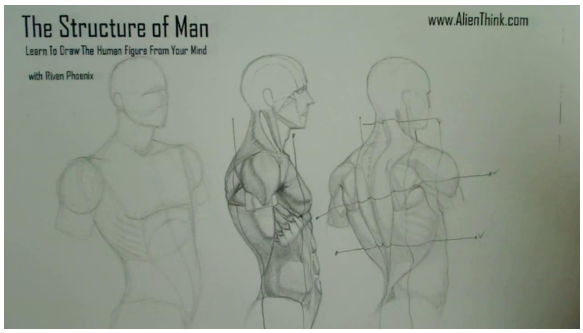
357		this, this, this, and then it's going to go look all the way in,
358		going to hit this, come out, and then go like this.
359		Okay, so I'll see you in the next lesson.

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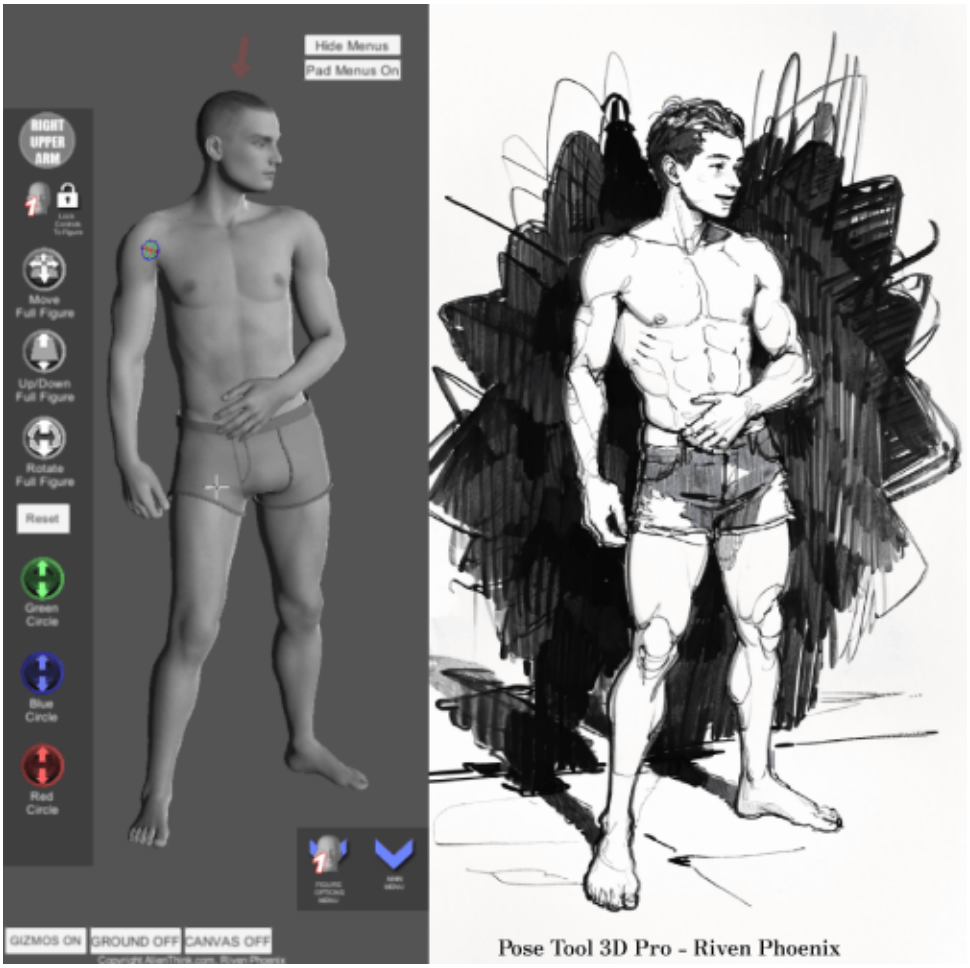

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